

THE ILLUSTRATED

# SPORTING & DRAMATIC

NEWS

NO. 211.—VOL. VIII.

SATURDAY, FEBRUARY 16, 1878.

[REGISTERED FOR  
TRANSMISSION ABROAD.]

PRICE SIXPENCE.  
By Post 6*d*.



MISS ALICE BURVILLE, OF THE PHILHARMONIC THEATRE.

## RAILWAYS.

BROMLEY AND BICKLEY RACES,  
FEBRUARY 21 and 22.

## SOUTH-EASTERN RAILWAY.

SPECIAL TRAINS at Ordinary 1st and 3rd Class Fares, to CHISLEHURST.

Leaving	a.m.	a.m.	a.m.
Charing Cross .....	at 11 10 .....	.....	11 50
Waterloo .....	at 11 12 .....	.....	11 52
Cannon Street .....	at — .....	11 20 .....	—
London Bridge .....	at 11 18 .....	11 23 .....	12 0
New Cross .....	at — .....	11 30 .....	—

SPECIAL FAST TRAINS (First Class only) leaving Charing Cross at 12.15 p.m.; Cannon Street at 12.10 p.m. Tickets available for the day of issue only.

JOHN SHAW, Manager and Secretary.

CROYDON RACES.  
FEBRUARY 19th & 20th.

## SOUTH EASTERN RAILWAY.

SPECIAL TRAINS to WOODSIDE (The nearest Station to the Course).

Leaving	a.m.	noon	p.m.	1st and 3rd Class	1st Class only.
Charing Cross .....	at 11 50 .....	.....	12 10 .....	12 30 .....	—
Waterloo .....	11 52 .....	.....	12 15 .....	12 32 .....	—
Cannon Street .....	— .....	12 0 .....	.....	12 30 .....	—
London Bridge .....	11 57 .....	12 2 .....	12 20 .....	12 32 .....	12 33
New Cross .....	12 5 .....	12 10 .....	.....	.....	—

Tickets available for the day of issue only.

JOHN SHAW, Manager and Secretary.

SOUTH-WESTERN RAILWAY.

## SANDOWN PARK CLUB RACES, ESHER.

FIRST SPRING MEETING, on TUESDAY, 26th, and WEDNESDAY, 27th FEBRUARY.

Frequent Trains will run from Waterloo, Vauxhall, Hammersmith, Kensington, West Brompton, Chelsea, Battersea, and Clapham Junction Stations to ESHER, returning from ESHER after the Races.

Cheap Trains will run from Waterloo Bridge Station, commencing at 8 a.m., until 10 a.m. inclusive.

Special Trains from 10 a.m. till 1 p.m.

Fares from Waterloo, Vauxhall, Hammersmith, Kensington, West Brompton, Chelsea, Battersea, Clapham Junction, by Cheap Trains up to 10 a.m.:

Single Journey	2s. jd.	1s. 9d.	1s. 2d.	First Class.	Second Class.	Third Class.
Return Tickets	3s. od.	2s. 4d.	2s. od.	.....	.....	.....

The same Fares will be charged from Esher after 5.30 p.m.

Fares by Special Trains from 10 a.m. to 1 p.m.:

Single Journey	2s. 6d.	2s. od.	First Class.	Second Class.
Return Tickets	4s. od.	3s. od.	.....	.....

These Fares will also be charged from Esher after the Races up to 5.30 p.m.

Passengers holding Cheap Return Tickets cannot return till after 5.30 p.m. Trains leave Ludgate Hill for Wimbledon at 8.48, 9.51, 11.16, and 11.39 a.m.; and for Clapham Junction at 8.44, 9.22, 10.16 and 11.37 a.m. Passengers by these Trains must change at Wimbledon and Clapham Junction respectively into Trains for Esher.

Trains leave Kensington for Clapham Junction (calling at Chelsea five minutes later) at 8.29, 8.48, 9.12, 9.33, 10.15, 10.55, 11.17, 11.48 a.m., 12.15 and 12.46 p.m., in connection with Trains to Esher.

Tickets may be procured on and after Saturday, 23rd February, at the West End Office, 30, Regent Street, Piccadilly Circus; Messrs. Pratt and Barber, 28, Conduit Street, W.; Golden Cross, Charing Cross; Exeter Buildings, Arthur Street West, E.C., and at Waterloo Bridge, Vauxhall, Clapham Junction, and Kensington (Addison Road) Stations.

BOMBAY.—ANCHOR LINE.—Direct route to India. Fortnightly sailings.—First-class steamers, fitted up expressly for the trade. Qualified surgeons and stewardesses carried.

From Glasgow. From Liverpool.

OLYMPIA ..... Saturday, Feb. 9 ..... Saturday, Feb. 16. INDIA ..... Saturday, Feb. 23 ..... Saturday, March 2. MACEDONIA to follow.

First-class, 50 guineas. Sail punctually as advertised. Apply for berths or handbooks to Henderson Brothers, Union-street, Glasgow, and 17, Water-street, Liverpool; J. W. Jones, Chapel-walk, Manchester; Grindlay and Co., 55, Parliament-street, S.W.; and Henderson Brothers, 19, Leadenhall-street, E.C.

THE NEW ZEALAND SHIPPING COMPANY (Limited).—Head Office, Christchurch, New Zealand. Intending passengers to the Colony are invited to inspect the fine clipper ships of this line, lying in the South West India Dock, London, which have been fitted with every convenience for the comfort and safety of passengers. The fastest passage from the colony has been made by the Company's fine iron clipper OTAKI, viz., 68 days from Port Chalmers to the Downs.

For full particulars apply at the Company's Offices, 84, Bishopsgate-street, Within.

## MARAVILLA COCOA FOR BREAKFAST.

"It may justly be called the Perfection of Prepared Cocoa."—British Medical Press.

"Entire solubility, a delicate aroma, and a rare concentration of the purest elements of nutrition, distinguish the MARAVILLA COCOA above all others."—Globe.

Sold in tin-lined packets only by GROCERS, TAYLOR BROTHERS, London, Sole Proprietors.

## NEW SECOND PART.

M R. AND MRS. GERMAN REED'S ENTERTAINMENT. A HAPPY BUNGALOW, by Arthur Law, Music by King Hall; A MUSICAL ALMANAC (last representations), by Mr. Corney Grain, and ANSWER PAID. New second part by F. C. Burnand, Music by Walter Austin. Every Evening, except Thursday and Saturday, at 8; every Thursday and Saturday at 3. Admission 1s. 2s. Stalls, 3s. and 5s. can be secured in advance, without fee. ST. GEORGE'S HALL, LANGHAM PLACE, OXFORD CIRCUS.

M R. WALTER BACHE'S FOURTEENTH ANNUAL CONCERT, St. James's-hall, Tuesday Evening, February 19, at half-past 8. Grand orchestra of 67 performers. Conductor Mr. AUGUST MANNS. Stalls, 1s. 6d.; tickets, 1s., 3s., 5s., and 1s.

M R. WALTER BACHE'S CONCERT, Tuesday, February 19. Solo pianoforte, Mr. Walter Bache. Vocalists—Miss Anna Williams and Mr. Maybrick. Tickets, 1s., 3s., 5s., and 1s.

M R. WALTER BACHE'S CONCERT, Tuesday, Feb. 19. Beethoven's Fifth Concerto and Liszt's Hungarian Rhapsodie for piano and orchestra. Cornelius. Three Two-part Songs. To commence at half past 8. Stanley Lucas, Weber, and Co., 34, New Bond-street; Austin's, St. James's-hall, &c.

THE CANTERBURY.—The Western Mail says:—"The Canterbury has become a popular and fashionable place of amusement."

M ORNING PERFORMANCE (this day) SATURDAY, Feb. 16.—Doors open at 2.30; performance at 3. Carriages at 5 o'clock. Private boxes, £1 1s. and £2 2s.; Fauteuils (reserved), 5s., obtainable at the principal Music Libraries and Box Agents; Stalls (numbered), 3s.; balcony 2s.; hall, 1s.; upper balcony, 6d. Children half-price, except to upper balcony.

VARIETY ENTERTAINMENT.—The Whitehall Review says:—"I would as lief go to the Canterbury as to the Gaity, and I cannot award it higher praise."

PLEVNA.—Punch says:—"One of the best arranged tableaux I have ever seen on any stage, be it where it may; and this is a very strong thing to say."

PLEVNA.—Variety Entertainment and Comic Ballet. EVERY EVENING at THE CANTERBURY.

## THEATRES.

## THEATRE ROYAL, DRURY LANE.

Every Evening during the Week, will be produced the Grand Christmas Comic Pantomime, THE WHITE CAT, by E. L. Blanchard, scenery by W. Beverley, in which the celebrated Vokes Family will make their reappearance in London. Double Harlequinade. Morning Performances every Monday, Wednesday, and Saturday. Box-office open from 10 till 5 daily.

## THEATRE ROYAL, HAYMARKET.

Lessee and Manager, Mr. Buckstone.—Miss NEILSON every Evening.—At 7.30 the farce HE LIES LIKE TRUTH. Messrs. Everill, Crouch, D. Fisher, jun., Weatherby. Miss L. Buckstone, and Miss M. Harris. At 8.15, TWELFTH NIGHT. Messrs. Howe, C. Harcourt, Everill, H. Kyre, H. Crouch, D. Fisher, jun., Braid, Weatherby, H. Rivers, and H. B. Conway. Mesdames Neilson, Ernstone, and Kate Phillips. Doors open at 7. Box-office till 5.

## LYCEUM.—MR. HENRY IRVING.

by general request, will appear until further notice on alternate nights in two of his most popular characters. The plays will be given as follows:—Monday, Wednesday, Thursday, and Saturday nights, THE BELLS. Tuesday and Friday, LYONS MAIL. Morning Performances suspended until after the production of Louis XI. Carriages every evening at 10.45. Mrs. S. F. Bateman, Lessee and Manager.

## PRINCESS'S THEATRE.—Manager, Mr. WALTER GOOCH.

Walter Gooch.—Miss HEATH as Jane Shore.—188th Night. In consequence of the enormous success that has attended the revival of W. G. Wills's Drama, JANE SHORE, it will be repeated every Evening for a few weeks longer, with the following exceptional cast: Miss Heath, Messrs. C. Warner, W. Rignold, Howard Russell, &c., Mrs. Alfred Mellor, Mrs. R. Power, &c. Preceded at seven, by OUT TO NURSE. Mr. Harry Jackson and Miss Fannie Leslie. Great Snow Scene (winter by night).

NOTICE.—Due notice will be given of the production of Ross Niel's Play, ELFINELLA. Free List suspended.

## ROYALTY THEATRE.—Every Evening at

7.30 PAUL PRY: Paul Pry, Mr. Lione Brough. Followed at 9.15 by an entirely new Bouffonnerie Musicale, by Messrs. Farnie and Reece, entitled MADCAP, with new scenery and costumes. The music selected from the principal compositions of Lecocq, Offenbach, Strauss, Hervé, Planquette, Chabrier, &c., by A. J. Levy. Principal characters by Miss Kate Santley, Miss Rose Cullen, &c., Messrs. W. H. Fisher, F. Mervin, Beyer, and Lionel Brough. Prices from 6d. to £3 3s. Box-office open from 11 till 5 daily.

## GLOBE THEATRE.—Under the Management

of Mr. RIGHTON. Mr. TOOLE in Henry J. Byron's New and Original Comic Drama, A FOOL AND HIS MONEY, at 7.45, preceded by, at 7, MY WIFE'S OUT, concluding with ICI ON PARLE FRANCAIS. First Morning performance this day at 2, A FOOL AND HIS MONEY. Acting Manager, Mr. E. Clifton.

## VAUDEVILLE THEATRE.—1000TH NIGHT OF OUR BOYS.

Every Evening, at 7.30, A WHIRLIGIG; at 8, the most successful comedy, OUR BOYS, written by H. J. Byron, (1000th and following nights). Concluding with A FEARFUL FOG. Supported by Messrs. Farren, Thorne, Garthorne, Bernard, Lestocq, Austin, and James. Mesdames Hollingshead, Bishop, Walters, Richards, Larkin, &c. Free list entirely suspended. N.B.—1000th Night of OUR BOYS, Tuesday next, Feb. 10th. Messrs. James and Thorne have great pleasure in announcing that on this occasion the entire gross receipts will be handed to the Lord Mayor for distribution amongst Charitable Institutions.

## CRITERION THEATRE.—Lessee and Manager, Mr. ALEX. HENDERSON.

360TH NIGHT OF PINK DOMINOS. Every Evening, at 7.30, the serio-comic drama, in two acts, by John Oxenford, Esq., entitled THE PORTER'S KNOT, Samson Burr, Mr. Henry Ashley. At 8.45, THE PINK DOMINOS. Messrs. Charles Wyndham, Standing, Ashley, A. Harris, Francis, Mesdames Fanny J. Davis, Nelly Harris, Rose Saker, E. Bruce.—Acting Manager, Mr. H. J. Hitchins.

## FOLLY THEATRE.—Lessee and Manager, Mr. Alex. Henderson.

LAST FIVE NIGHTS OF A NIGHT OF TERROR. Every Evening, at 7.30, A HAPPY MAN. Paddy Murphy, Mr. Shiel Barry; after which CRAZED, Mr. W. J. Hill in his original part. Concluding for the last 5 Nights with A NIGHT OF TERROR. Supported by Messrs. W. J. Hill, C. Ashford, P. Day, Dalton, and John Howson; Mesdames Katrine Munroe, Violet Cameron, &c. LES CLOCHE DE CORNEVILLE, the great Parisian success, on Saturday, 23rd Feb. Acting Manager, Mr. J. C. Scanlan.

## QUEEN'S THEATRE.—MRS. ROUSBY.

TWIXT AXE AND CROWN, every evening at 8.15. (Last night). Messrs. Hermann Vezin, Arthur Sterling, E.H. Brooke, John Billington; Mesdames Maude Milton, Marie Gordon, and Mrs. Rousby. Preceded at 7.30 by COMEDIETTA. Prices from 6d. to £3 3s. Box office open daily, from 11 till 5.

## THE LANCASHIRE LASS: by H. J. BYRON

will be produced on Saturday, Feb. 23. Mr. Sam Emery will sustain his original character "a party by the name of Johnson."—QUEEN'S THEATRE.

## ROYAL COURT THEATRE.—Lessee and Manager, Mr. HARE.

Every Evening, at 8 punctually, NEW MEN AND OLD ACRES, Comedy in 3 Acts, written by Tom Taylor and A. W. Dubourg. Characters by Mesdames Ellen Terry, Gaston Murray, Stephens, Aubrey. Messrs. C. Kelly, J. Clarke, A. Bishop, R. Cathcart, Carton, and Hare. Box-office hours, 11 to 5. Doors open at 7.30. No Fees for Booking Seats.—Acting Manager, Mr. H. H. Hare.

## SURREY THEATRE.—Another Glorious

Triumph.—The Pantomime is emphatically declared again the best.—Every Evening at 7, the Grand Christmas Pantomime, DICK WHITTINGTON AND HIS CAT, written expressly by Frank W. Green. Morning Performances every Monday, Wednesday, and Saturday, at 2. Children Half-price to all parts, morning performances only. Mr. W. Holland will celebrate his FIFTH BENEFIT on MONDAY and TUESDAY, February 25th and 26th. Performances morning and evening both days. Full particulars will be duly announced.

## ROYAL PHILHARMONIC THEATRE, ISLINGTON.

Proprietor, Mr. CHARLES HEAD. GENEVIEVE DE BRABANT, Grand Revival.—Enthusiastic reception of Miss ALICE MAY as Drogo; Miss Alice Burville as Geneviève; Mons. Bury, the original Gendarme; Bright music, brilliant costumes, new scenery and decorations. The piece is produced under the direction of Mr. D'Oyly Carte. "We may confidently predict a great success for the revival."—Standard. Preceded at 7.30 by SARAH'S YOUNG MAN. Prices 1s. to £2 2s. Doors open at 7.0, commence 7.30. Acting Manager, W. R. Field.

## NEW GRECIAN THEATRE, CITY-ROAD.

Sole Proprietor, Mr. Geo. Conquest. MORNING PERFORMANCES of the PANTOMIME every Monday. Every evening at 7.15 o'clock, the Grand New Pantomime by Messrs. Geo. Conquest and Henry Spry: entitled, HARLEQUIN ROLEY POLEY; OR, EARTH, AIR, FIRE, WATER, AND THE CHARMED UMBRELLA. Characters by Messrs. Geo. Conquest, Herbert Campbell, H. Nicholls, Geo. Conquest, jun., &c. Misses Maud Stafford, Mabel Verner, M. A. Victor, Denvil, Laura and Ada Conquest, and the Sisters Spiller. Daring Phantom Fight by Messrs. Geo. Conquest and Son. Acting Manager, Mr. Geo. Conquest, jun., General Manager, Mr. H. Spry.

## BRITANNIA THEATRE, HOXTON.

Proprietress, Mrs. S. Lane.—Every Evening until further notice at 6.45, the immensely successful New Christmas Pantomime

## CONTENTS.

PAGE.	
Swimming as a branch of Education.....	527
Sweet Seventeen.....	538
A Pair of Valentines.....	542
Circular Notes.....	523
Our Captious Critic.....	533
Famous Players of the Past.....	527
Musical Composers.—No. 5.....	532
The Late Pope Pius IX.....	539
A Deaf and Dumb Drama.....	542
Poultry Shows and Legal Responsibility.....	532
Ole Bull.....	527
Lorl Zetlands Hounds at Stapleton.....	538

S T. J A M E S'S H A L L,  
Regent-street and Piccadilly.

## A GRAND EVENING CONCERT

Will be given, under the patronage of their Graces The Duke and Duchess of WESTMINSTER and other distinguished personages, in AID of the

## FUNDS

of the

## "CLIO" TRAINING SHIP,

Which is stationed in the Menai Straits, North Wales,

On FRIDAY NEXT, FEBRUARY 22 at 8 o'clock.

The First Part of the Programme will consist of popular

## SONGS OF THE SEA."

## Mrs. OSGOOD

will sing "The Emigrant Ship," and "Dearest Heart" (Sullivan).

## MISS ANNA WILLIAMS

will sing "Rule Britannia" and "At Last" (Cowen).

## MADAME ANTOINETTE STERLING

will sing "The Clang of the Wooden Shoan" and "The Better Land" (Cowen).

## MISS HELEN D'ALTON

will sing "My Love has gone a Sailing" (Molloy) and "True Hearts" (S. Adams).

## MR. EDWARD LLOYD

will sing "The Death of Nelson," in the duet "All's Well," with Mr. Walter Clifford, and "The Blue Alsatian Mountains" (S. Adams).

## MR. BARTON M'GUCKIN

will sing "The Anchor's Weighed" and "True for Aye!" (F. Clay).

## MR. MAYBRICK

will sing "True Blue" and "Hearts of Oak."

## MR. WALTER CLIFFORD

will sing New Song (composed expressly for this occasion by Hamilton Clarke, words by Byron Webber), entitled "Our Lads in Blue," in the Duet "All's Well," with Mr. Edward Lloyd, and "If Doughty Deeds" (Sullivan).

## MR. HENRY PYATT

will sing "Blow High, Blow Low" (Dibdin), and "The Friar of Orders Grey" (Reeve).

## THE LONDON CONCERT GLEE UNION

will sing "The Tar's Song," "Discord," "Pretty Maiden," and "The Three Chafers."

## SIGNOR TITO MATTEI

will play pianoforte solos, "Souvenir d'Italie," "Une Perle," and "4me Valse de Concert" (Mattei), at the

## 'CLIO' TRAINING SHIP CONCERT,

On FRIDAY NEXT, at Eight o'clock.

Conductors—Mr. SIDNEY NAYLOR, Mr. HAMILTON CLARKE, and Mr. F. H. COWEN.

The Pianofortes kindly lent for the occasion by Messrs. Broadwood &amp; Co. and Messrs. Erard &amp; Co.

## SONGS OF THE SEA,

by Dibdin, Hatton, Molloy, Braham, Hullah, Boyce, S. Adams, Hamilton Clarke, &amp;c.

Sofa Stalls, 10s. 6d.; Stalls, 5s.; Balcony, 3s.; Area, 2s.; Orchestra and Gallery, One Shilling.

Tickets at Austin's Office, St. James's Hall, and of all musicsellers.

THE PROCEEDS of the CONCERT will be handed over to the COMMITTEE of the TRAINING SHIP "CLIO." Subscriptions and immediate applications for tickets are earnestly requested, and will be gratefully received by Commander Moger, R.N., "Clio," Menai Straits, North Wales; by Mr. Ambrose Austin, St. James's Hall, Piccadilly, and by Mr. Walter Webbing, 148, Strand, London.

## "CHIPS OF THE OLD BLOCK."

This fine picture, from which was reproduced the Coloured Presentation Plate with the last Christmas Number of this Journal, IS FOR SALE, and is on view at the Studio of the Artist, Mr. J. T. LUCAS, 22, St. John's Wood-road, N.W.

Admission by presenting Address Card.

## STUDIO EXHIBITION OF PICTURES,

22, ST. JOHN'S WOOD ROAD, N.W.

The Exhibition includes works by—

V. BROMLEY.	R. HILLINGFORD.	J. PETTIE, R.A.
CAFFIERI.	G. KILBURNE.	J. PARKER.
E. DEANES.	LUDOVICI, SEN.	F. J. SKILL.
J. E. GRAVE.	LUDOVICI, JUN.	J. W. SMITH.
T. GRAHAM.	SEYMOUR LUCAS.	F. R. STOCK.
CHARLES GREEN.	W. LUCAS.	J. D. WATSON.
TOWNLEY GREEN.	J. T. LUCAS.	H. WEEKES.
H. G. GLINDONI.	MONTBARD.	WATNEY WILSON.
H. A. HARPER.	J. O'CONNOR.	And others.

On view Daily, from 10 till 5; and on Wednesday Evenings, from 7 till 9 o'clock.

ADMISSION BY PRESENTING ADDRESS CARD.

## ALTERATIONS

AND

ADDITIONS

TO

PREMISES.

MESSRS. JAY, having to close certain parts of their premises for alterations, and being, in consequence, likely to have goods damaged by dust, have resolved to clear out, as far as possible, their large stock at remarkably cheap prices.

## EXTRA REDUCTIONS in

## BLACK SILK

## COSTUMES.

Remaining stock, 4s guineas each.

Late 7s guineas.

## ONE THOUSAND PIECES of the best and purest BLACK SILK manufactured.

Present price 3s. 9d., usual price 5s. 9d.
" 4s. 1d., " 8s. 3d.
" 5s. 6d., " 8s. 9d.
" 5s. 1d., " os. 9d.
" 6s. 9d., " 10s. 6d.

## MANTLES

At a reduction of from 2 guineas to 20 guineas each.

## JAY'S,

THE LONDON GENERAL MOURNING WAREHOUSE, Regent-street, W.

Now ready, handsomely bound in maroon-coloured cloth, gilt lettered, VOL VII. of

THE ILLUSTRATED SPORTING AND DRAMATIC NEWS, containing 26 Weekly Numbers of this super or and interesting Publication, with Index of Engravings complete. Price 2s.

Cases for Binding Vols. I., II., III., IV., V., VI. and VII. Price 2s. 6d. each. Portfolios to hold 26 Numbers..... 4s. od. " 2s. 6d. "

Reading Cases..... All may be ordered through any Bookseller or Newsagent; or of the Publisher, at the Office, 148, Strand, London.

MR. STREETER,  
18, NEW BOND STREET, LONDON, W.  
GOLDSMITH.

18-Carat Gold LOCKETS .. from £1 to £20  
18-Carat Gold BRACELETS .. £3 " £50  
18-Carat Gold CHAINS .. £4 5s. " £30  
Any pattern, for Ladies or Gentlemen, at per oz. £4 5s.

18-Carat Gold NECKLACES .. from £2 to £30

The Jewellery Business now carried on at 18, NEW BOND STREET, W., is the third oldest established amongst the Court Jewellers of England. It was first established in Bevis Marks, in the City of London, during the XVIIth Century, was afterwards removed and carried on as a West-End Jeweller's in Hanover Square, and from thence to 18, NEW BOND STREET, W. AND Warrants of Appointment were given during the reigns of GEORGE III., GEORGE IV., WILLIAM IV., and QUEEN VICTORIA, as Jewellers, Goldsmiths and Watchmakers.

## " GOLD."

By Edwin W. Streeter, F.R.G.S. The Second Edition (fifth thousand) now ready.

Cloth, 3s. 6d. Chapman &amp; Hall, London.

## THE ILLUSTRATED Sporting and Dramatic News.

LONDON, SATURDAY, FEBRUARY 16, 1878.

## CIRCULAR NOTES.

THE appended announcement, which we copy from the obituary column of a provincial paper, is not a bad illustration of the line in which the words "fools" and "angels" occur:

"Well done,  
Good and faithful servant thou;  
Enter and receive thy crown,  
Reign with Me triumphant now.

Relatives and friends will kindly accept this intimation."

"It is satisfactory," remarks the *Bicycling News*, "to find that bicycling both as a pastime and a trade, is stirring earlier than it did in 1877." Is it? Until those rampant idiots who frequent the quiet squares of the suburbs at dusk, cease from urging on their wild career, we shall find it impossible to share our contemporaries' satisfaction.

"THE death of Mr. George Cruikshank, the famous engraver, on Friday evening, is announced. He was in his 86th year. His numerous works are illustrative of English life from the beginning of the century."—*Fountain*. This is celebrity with a vengeance. "The famous engraver!"

IT is to be hoped that there are not many poets amongst the Good Templars who will feel it incumbent upon them to write "lines on George Cruikshank." At a recent meeting of the Standard of Freedom Lodge, the bard of the institution, "Mr. A. Dennett," drew attention to the loss the temperance world had sustained in the death of George Cruikshank. The event had prompted him to write the following lines, to which the members listened with the deepest interest and sympathy:

GEORGE CRUIKSHANK.

Died February 1st, 1878. Aged 86.

The fount of mirth is frozen by the breath,  
The icy touch and cold embrace of death.  
Cruikshank is dead! These words strike to the heart  
Something we've lost of life's more joyous parts,  
The presence that was sunshine—for the sun  
Of his long day is set, its journey done.  
His sun has set, but still its golden light  
O'erflows into the hemisphere of night,  
And gilds his grave with glory from his tomb,  
Stretches o'er earth a canopy of gloom,  
Poised on the sunset splendour of his fame,  
Which girds our planet like a land of flame."

The attention of Mr. A. Dennett, Standard of Freedom Good Templar, is politely drawn to an essay by an obscure writer named Swift, "On the Art of Sinking in Poetry."

THEY have a people's park in Jersey which a French speculator named De la Roche desires to secure for a term of years, "for the purpose of erecting an establishment to be called the Cercle des Etrangers, similar to what are found at French watering-places." At a numerously-attended meeting of Principals and Officers of St. Helier held to consider this proposal, certain broad-minded natives of the island got into a state of "national" heroics on the subject of foreigners. Notably a Mr. H. E. Durell who, reports the local *Express*, "addressed the meeting, which he did in a very energetic speech, rather more invective than judicious, inveighing against foreigners coming here and getting concessions from the public for their own private purposes, instancing the case of Mr. Pickering with the railway." It may be necessary to acquaint those unhappy persons who abide elsewhere than within the borders of the Duchess of Normandy's own island with the fact that "Mr. Pickering with the railway" is an Englishman.

IT has a calming influence on the human mind to learn that the war in the East has not yet affected the designs of Mr. Worth. Recent chroniclers of the fashions of the month reveal no discoveries in colour that answer to "Solferino," or "Magenta," or "Bismarck brown." Inventors of sartorial novelties have yet to produce a Plevna polonaise or a Balkan burnous. Whether or not we shall be made happy in the Row by the sight of a new Danube blue or a newer Constantinople chrome is beyond the range even of conjecture. For the present one finds reassurance in the pacific tone of the "Fashions of

this Month." As thus:—"January has gradually melted in February, and there is very little change either in the world or the weather. The sound of violin and piano is borne out of brilliantly-lighted rooms into the outer air. As for the weather, it is cold, without the saving clause of its being bright, though the absence of mud is a great point in its favour. Furs are more in request now than they were in December. Ribbed cloth is used as well as thick corded faille and cashmere. The coffee-coloured cloth visite, embroidered in several tints of brown, and the mantle in black cloth, worked with black silk and minute jet beads, both trimmed with rich marabout, andalusian or tape fringe, are the most elegant models. The bonnets proper are made small and almost close-fitting to the head, with unobtrusive decorations, in point of size, but bright in colour." Concerning bonnets improper we receive no information. We are told, however, that the hats are still addicted "to wide, curling brims, turned up more on one side than another; unless they be simply melons, in which case they are hardly admissible for paying visits," which is not surprising. A lady with her head in a melon is hardly the sort of person to make a morning call. But, no matter, "many women show much historical recherche in lingerie. The favourite headdress is a *pouff* of flowers" variously composed. Judging from the descriptions, we should conceive the grouping "of pale monthly roses with maiden's hair fern and green beetles," and "heather made of green chenille mounted with humming-birds" to be amongst the most fetching. But there is no telling. There are heads susceptible to the charms of female attire that might turn at the sight of sweet seventeen smiling beneath a coronal "of dragon's mouth in crimson velvet with silver heather." One of the ball dresses is remarkable for "a bodice slightly draped around the shoulders," and another for "a bodice cut rather high on the shoulders and very low back and front." Enough. It is useless to advocate the social equality of the sexes so long as down-trodden woman revels in humming-birds, silver heather, and green beetles, leaving man the magnificent to content him with a stove-pipe hat.

It is not a cross reading, but the smallness of what in printers' phraseology is termed "a catch line," which gives the placard announcing Mr. Sims Reeves at this week's morning concert such a comic appearance. This is how it reads: SIMS REEVES—"STAY AT HOME" "MY PRETTY JANE."

"PARLIAMENTARY AMENITIES." Yea, verily. This is evidently a day of hard hitting, in at least one of the Houses. Ministers are no longer mealy-mouthed. Calling your opponent a liar and a coward is obviously the correct thing to do if you wish to establish a reputation for noble and national outspokenness. Ah! well, the fashion is not new. It obtained in the days when Thomas Hood wrote "Miss Kilmansegg." What does he say about the evil spirit of Party? This:

Go to the House of Commons, or Lords,  
And they seem to be busy with simple words  
In their popular sense or pedantic—  
But, alas! with their cheers, and sneers, and jeers,  
They're really busy, whatever appears,  
Putting peas in each other's ears,  
To drive their enemies frantic!

WE owe an apology to our contemporary, *The (New York) Country*, and feel very great pleasure indeed in discharging the debt. An accusation which we made against that journal in a former number of this was, we are glad to know, without foundation. *The Country* is not to be classed with a notorious "illustrated" contemporary that is published in the same city. Its practice—in relation to ourselves, at all events—is honest and honorable. In order to make our *amende* as complete as possible, we copy from *The Country*, of December 29th, 1877, the handsome paragraph which has inspired the above remarks: "The capital full-page illustration, entitled 'A Fair Toxopholite,' which we print this week, is copied from an old number of the London ILLUSTRATED SPORTING AND DRAMATIC NEWS. We trust that having made this acknowledgment we shall not be placed by our excellent contemporary in the 'piratical' category."

AMONGST the more daring journalistic "excursions" undertaken by enterprising newspapers on the other side of the Atlantic in the cause of—the social history of our own time, ahem!—must be ranked a minute description of a lady's dressing-room, from which we in fear and trembling cull the following elegant extract:—  
You see cakes of soft velvety white which at a touch crumble to an almost impalpable dust, in which there isn't the slightest touch of gritty substance—and apropos to that, right here, always avoid any cosmetic which feels the slightest degree coarse and sand-like after it is crushed—that is the basis of my lady's complexion, the white which makes her look so fair; the lily is waiting for the rose, that you will find on that bit of pink saucer; or in a tiny bottle of red powder—real carmine and very valuable, to be used with great discretion; there is the chamois skin, the roll of fine, soft lint, the Paris frost, and some smoky delicate camel's-hair brushes. Does their presence puzzle you? It is b their use that the soft, blue veins, which make Arabella's white skin whiter and more delicate, are made. You have always believed, that whatever other women did, Arabella, at least, not resort to the use of cosmetics; you "recognised nature," when you saw it.

## LOVE AND WAR.

A VALENTINE OF THE PERIOD

Love, like war,  
Has many fears  
War sheds blood,  
Love sheds tears;  
War has arrows,  
Love has darts;  
War takes towns,  
Love takes hearts.

LOUIE ROGERS,

## TURFIANA.

DOUBTLESS the Jockey Club have adopted a highly proper as well as a highly popular course in determining to oppose Mr. Anderson's Bill in Parliament, but 'tis a pity they had not taken prompter action before ordering their fleet into the "Suburban Straits," seeing that the "divine figure from the North," if we may so designate the hon. member for Glasgow, was pressing hard upon the "devoted city," against which his machinations were directed. There can be no doubt that unaccountable supine-ness on the part of the powers that be has materially helped on the cause of the Scotch philanthropist, and many will be inclined to support him to the bitter end, from the feeling that authoritative racing interference had come too late, and that it was only under pressure that the *patres conscripti* consented to move at all. However, their recent action must be taken as a proof that they really intend to set their house in order; for the public will not be satisfied by mere opposition to the Andersonian scheme, and they must be ready with some plan for raising the tone of racing at places within the reach of Whitechapel birdcatchers and the roughs of St. Giles's, euphemistically termed "holiday makers" and "pleasure seekers" by certain of our brethren of the sporting quill. Our own experience is that remarkably few of those in the habit of patronising the home-racing circuit care either for holidays or pleasure, but that most are on business intent, and care for nothing beyond investing their half-quid and dollars with the safest men they can find. As for the interest they take in the sport, all such assertions are mere moonshine; their only thought being how they can win their money, not caring whether it is carried by a race-horse or a jackass. However, we shall see what we shall see; and individuals interested in retaining their meetings in the pages of Weatherby must see that their best course to conciliate and to interest on their behalf public opinion, is to abstain from the very suicidal course some of them are now adopting of using intemperate and abusive language in discussing this "burning" question.

Betting is desultory and vapid, but faint tricklings every now and then down its customary channels indicate that the great reservoir of speculation is still full to the brim, and only requires a sluice or two to be opened in order to set it a going. The man in the street

still sticks to Sidonia for "some important handicap," but we cannot recommend our readers to trust their coin to such a "catawampus brute," especially after his Cambridgeshire collapse. Time may have served him to some extent, but he was just one of those to charm the eyes of purchasers inclined to go in for a "lot for their money," and he does not seem to have "consolidated"

since those early days. We have always regarded Touchet as an unfortunate rather than an unreliable horse, and would far rather entrust our money to the primrose and rose than the primrose and cherry. But Rosy Cross has still greater charms, and it is only her unaccountable display up the Cambridgeshire Hill last autumn that suggests a qualified vote rather than a plumper. That she will make her mark before she leaves the turf is certain, but recollecting her Cesarewitch running, she may be equal to compassing a distance, and it will not do to assume too hastily that she is a mere short cut young lady. The City and Suburban Handicap has a "flattering" ring about it which has not been associated with it of late years; but if it is bad for backers it suits the fielders, and so one party at any rate are likely to be suited. Placida was at once spotted as the blot in the distribution of weights, but it must not be forgotten that her form last back end was not very gaudy, and she may be one of the uncertain sort. However, it will be plenty of time to talk about Epsom after the Lincoln event has "sorted" some of those likely to perform at both places, and in these days of post betting it is more than ever necessary for speculators to hold their hands. The Grand National is virtually a dead letter, but we may point at the likelihood of there being more *bears* than bulls in the market after a quotation has been granted, and preceding events may shed some light upon the Aintree contest.

Childeric is a Derby candidate whose claims appear to us to rest upon the most unsubstantial foundations. He made a great name by his performance in the Chesterfield Stakes at Newmarket July, when all sorts of excuses were made for his palpable inability to shake off Katherine, and such great things were prophesied of him that, after scoring a bloodless victory at Goodwood, he went down to the post one of the hottest favourites ever known for the Champagne Stakes at Doncaster, in which he suffered a somewhat ignominious defeat. Granted that this race, as we have before argued, was a false run one,

and giving Childeric all credit for having mended his manners with Clementine over a longer course the next day but one; we cannot listen to the mean set of excuses made for Lord Falmouth's colt on the score of "heavy going," and his performances have been altogether too much of an in and out character to warrant us in adopting him as our cham-



OLE BULL.



SIGNOR PIATTI.



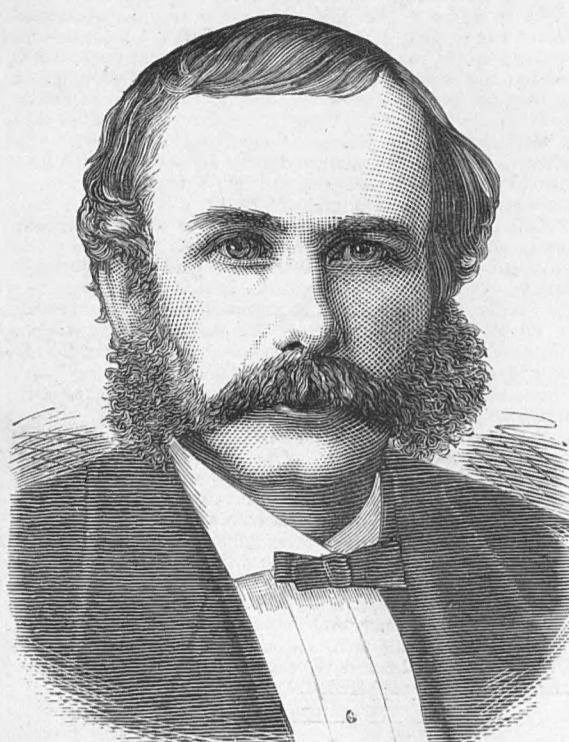
ACTORS OF THE PAST.—MR. W. FARREN AS SIR ANTHONY ABSOLUTE.

(After a Portrait in the possession of T. Purnell, Esq.)

pion. Although his sire, Scottish Chief, is an immense favourite of ours, we are not so much taken with the breeding of his dam, for nearly all the Saunterers have shown that there is a soft spot in their composition, consequently we have doubts whether Childeric's heart is quite in the right place. In appearance there is not much fault to be found with him; but he has not quite the quality usually associated with the progeny of his sire, reminding us more of the Melbourne family, to which, however, he claims no relationship whatever. It is only his owner's *prestige*, we fancy, which keeps Childeric so near the head of affairs; but putting aside the vague and uncertain rumours concerning his wind, we cannot bring ourselves to believe in the possibility of his number being hoisted on the eventful day. Childeric is altogether too slovenly a performer on which to pin one's faith, and though he may succeed in crediting the Falmouth exchequer with some valuable races, he cannot aspire to rank in the first flight, either as regards breeding, looks, or performances in public.

Breeders and others interested in matters appertaining to that calling wended their way in force to Tattersall's last Monday, an unreserved sale being one of those rare events worth attending; but it soon became evident that outsiders were not to have things all their own way, and it oozed out that many of the best of the brood mares would find their way back to Savernake. Mr. Tattersall had quite a distinguished *levée* in and round his box, and Lord Ailesbury's presence was, we trust, an omen of the speedy reappearance of the well-known "I Zingari" colours. Beatrice is well-stricken in years, and General Peel is out of fashion, so that she went cheap enough to Mr. Oldaker's nod, and may yet breed her new owner half a dozen foals. We thought Boundary, who is a shortish mare with no great bone or substance, dear enough to Mr. Crawfurd at 700 guineas, but we suspect the Hermit yearling sold her, and she is in foal again to the Blankney chestnut. Cantine was bought by the successor to her late owner's title, and ends her days in the home paddock, having done the state good service; and of all the matrons we thought there was nothing to compare to La Belle Hellene for quality, symmetry, and neatness. She too "went back" at Alec Taylor's nod for 600 guineas; and then Mr. Ellam got in, and making play with a will, added Scrutiny to his collection at the Warren. Tetterima, verging on twenty years, only reached 135 guineas; and then came Aventuriere, looking rather light and careworn, but still a grand framework of a mare, and a thorough Adventurer all over. No one cared to oppose her trainer beyond his last bid of 1,700 guineas; rather a "sentimental" price, perhaps, but not much exceeding the sum at which she was appraised by the talent. The youngsters were not an extraordinary lot, but all, as the saying goes, "terribly high bred," and most of them purchased on spec to supplement yearling lots during the ensuing season.

The horses in training made a very fair average, all things considered, and we hope Tom Brown may find Hermione as good as she looks. Piacenza seems rather small and scratchey, but her trainer was content to put down 300 guineas for her; and Mr. Carew Gibson, who had taken the Adventurer-Cantiniere filly for 400, gave 160 for Albania, full of good running blood, but requiring a long time to match most of her owner's mares for size and length. Arrowroot, a winner last year, looked "good goods," but poor old Bribery's last produce, a filly by Atherstone, was one of the clothes-horse order, and looked hardly worth the score of guineas forthcoming for her possession. The Boundary filly was nothing like so promising as her yearling sister, but Mr. Barrow took the pair, for better or worse, and had to put down a cool thousand for his fancy, or that of some "person or persons unknown." Few waited to see poor old Sunbeam, a St. Leger winner and dam of one of the best fillies that ever trod upon iron, come meekly up to the hammer, only to be "taken away" again after some squeezing



MR. JOHN FRANCIS BARNETT.

had elicited a few guineas beyond her starting price of twenty! When we saw her at Moorlands in 1872, it was thought she would never breed again, and she went up to Doncaster with others of Mr. Merry's the next year, if we recollect aright. Several times has she changed hands since, but without any happy result to her various owners; and we wonder that some one did not come forward to give the modest reserve placed upon her, and so allow the still grand old mare to end her days in some quiet paddock, giving her a little grass for charity, for the sake of what she has achieved at the Post and in the Paddock. There is but little sentiment we fear in breeding circles; and we have lately seen the grey Eller hawked about in much the same fashion, whereas such "lights of other days" were better extinguished by some friendly bullet than allowed to eke out a wretched existence in

## SKYLARK.

THE STAR (BERMONDSEY) CRICKET CLUB on Tuesday evening celebrated the anniversary of its establishment in 1866, by giving an entertainment at the Lecture Hall, Rouel-road, Bermondsey. Numerous well-known artistes assisted to bring the concert to a successful issue.

## ENGLISH MUSICAL COMPOSERS.

No. 5.—MR. JOHN FRANCIS BARNETT, whose portrait will be found in this week's impression, was born in London, October, 1837. At an early age he exhibited a remarkable facility for extemporaneous performance, although it was not until his thirteenth year that he commenced to compose, as his studies had been exclusively directed to pianoforte playing and the ordinary branches of education. Having gained the King's Scholarship at the Royal Academy of Music, to which he was re-elected two years afterwards, he was enabled to devote his time entirely to composition and the pianoforte, under the guidance of Dr. Wynde. About this time he made his *début* as a pianist at the New Philharmonic Concerts, and Spöhr, who conducted on the occasion, led the young musician on to the platform. From that time until he went to Germany he played every season at these Concerts. It was at Leipzig, under Hauptmann and Rietz, that Mr. Barnett commenced those studies in counterpoint and composition, which laid the foundation of his success as a composer. Before quitting Leipzig Mr. Barnett played at the celebrated Gewandhaus Concerts. On his return to England he made a successful career as a pianist, playing at the Philharmonic Society and New Philharmonic Concerts.

For some years his efforts in composition were chiefly directed to instrumental chamber music. A symphony, however, which was performed at the Musical Society and the Crystal Palace, brought him prominently before the public as a composer, and resulted in his being commissioned to compose a cantata for the Birmingham Festival of 1867. The success that the "Ancient Mariner" achieved caused it to be regarded as the representative work of the young composer. It was speedily performed in every town in England that possessed a choral society. Its success led the committee of the Birmingham Festival to engage Mr. Barnett to write another cantata for the Festival of 1870, and "Paradise and the Peri" was chosen for the libretto, the original words of Moore never having been before set to music. In 1874 his orchestral descriptive piece, "The Lay of the Last Minstrel," was produced at the Liverpool Festival, for which it was composed, and it has since been performed by most of our leading orchestral societies, and at the Philharmonic and Crystal Palace Concerts. Mr. J. F. Barnett's efforts have not been restricted to secular compositions, for he has already produced two important works in the oratorio school. The "Raising of Lazarus," performed at the Hereford Festival of 1876, met with great success, and the composer was fortunate in having Titien for the soprano part. At this festival that great artist sang for the last time in sacred music. "The Good Shepherd," which he wrote for the Brighton Festival, was likewise eminently successful. Mr. Barnett's larger works are published, and these with several pieces for pianoforte reach to opera 29; his chamber compositions, which include a pianoforte trio, sonata for piano and violin, a quartet and a quintet, are still in manuscript. Our engraving is drawn from a photograph recently taken by Messrs. Elliot and Fry.

THE Great Eastern Railway Company's new vessel the Princess of Wales, so named by permission of her Royal Highness, an iron paddle steamer of about 1500 tons register, with accommodation for 150 saloon and 100 fore-cabin passengers, has been launched, and will make the eighth vessel engaged in the service between Harwich, Rotterdam, and Antwerp. She was built by the London and Glasgow Engineering Company, and was named by Miss Isabel Adams, the daughter of the locomotive superintendent of the Company.



SCENE FROM THE LAST ACT OF "TWELFTH NIGHT," AT THE HAYMARKET.

## MUSIC.

## ROYALTY THEATRE.

*Madcap*, described in the advertisements as an "entirely new and original bouffonnerie musicale," was produced last week at the Royalty Theatre. Great pains had been taken, and a lavish outlay made by the management. New scenery by Mr. Julian Hicks, new costumes by M. Alias, new arrangements, by Mr. A. J. Levy, of tunes selected from various sources—an excellent band and chorus—a clever stage directress in Mrs. W. H. Liston—and a caste, which included Miss Kate Santley, Miss Rose Cullen, Mr. Walter Fisher, Mr. Mervin, Mr. Beyer, and Mr. Lionel Brough, besides a number of good performers in minor parts—what more could be desired? The missing desideratum was—a libretto, worth listening to. A sillier, drearier piece has rarely been inflicted on the public, and it has met with general condemnation. How the collaborators, Mr. Robert Reece and Mr. H. B. Farnie, divide their labours it is difficult to guess, but possibly one of them undertakes to write rapid and soporific dialogue, leaving to his colleague the incoherent plot department. Pythias, oft consulting a tattered edition of Joe Miller, constructs new arrangements of venerable puns, while Damon invents the "funny" incidents, such for instance as that of the canary bird crushed to death, purposely, under the heel of M. "Pommefrite," who has been annoyed by its singing. Their imperfect knowledge of French is shown in the designation of the café keeper as "Pomme frites" (*sic*). If they wished to call him (in French of Paris, unto them unknown) "fried potatoes," they should have used the compound term "pommes-frites," but they have kept the noun in the singular ("pomme") and the adjective ("frites") in the plural! Damon and Pythias no doubt have plenty of French dictionaries, but apparently have no French grammar. *Madcap* is said to be taken "from the French," but the description affixed to the English piece left the authors free to embellish their "entirely new musical buffoonery" with daring flights of fancy, laughter-moving incidents, brilliant dialogue, wit, humour, and satire. No one cared to know how much or how little of *La Chaste Suzanne* would be found in *Madcap*, but every one had a right to expect some "exquisite fooling" in a "buffoonery," concocted by two collaborators who were supposed to be brimming over with comic originality. Their "buffoonery" bears the same relation to genuine humour as the rinsings of glasses to the sparkling wine uncorked twelve hours ago. Plot, situations, dialogue, are alike uninteresting, and from a literary point of view *Madcap* is another "miserable failure." Its "utter silliness" (to quote our contemporary, the *Echo*) is not its worst fault, but is aggravated by claptrap sneers at one of the combatants in the recent war. These disinterested displays of cheap patriotism were received with contemptuous indifference, and the canary bird incident awakened general disgust. If, as we hear, the libretto has been subjected, not merely to the pruning-knife, but the axe, the musical attractions of the piece may avert its speedy extinction. Miss Kate Santley sings her songs piquantly and effectively, acts with vivacity and grace, and makes a most attractive Vivandière. Miss Rose Cullen sings her song, "A kindred soul" neatly, and is a fascinating "Nini." Mr. Walter Fisher sings his songs, and his share of the concerted music, in excellent style; Mr. Mervin and Mr. Beyer do justice to the vocal music assigned to them; and Mr. Lionel Brough struggles hard to extract some fun out of a wretched part, enlivened by his clever singing in Mr. Charles Grossmith's amusing song, "The Muddle Puddle Railway Porter,"—not the only well-known song, by-the-way, introduced in the "entirely new" piece. The choristers do their work well. Miss Ewell makes a capital school-mistress. Mr. A. J. Levy and his excellent band are more than equal to their duties, and the poverty of the libretto is partially atoned for by the zealous efforts of the artists, and the brightness of the spectacle.

## OPERA COMIQUE THEATRE.

*The Spectre Knight*, a "fanciful operetta," written by Mr. James Albery, and composed by Mr. Alfred Cellier, was produced on Saturday last at the Opera Comique Theatre, with complete success. The work answers to the description given of it by the authors. It is "fanciful." It is, indeed, full of fancies which are original, amusing, and often poetical. No description of the plot can convey an adequate idea of the quaint, whimsical, and spontaneous humour with which the story is developed, nor would it be possible by means of a few detached extracts to show how delicately and poetically the character of the heroine has been conceived and elaborated. Few persons will miss the opportunity of seeing a really "new and original" piece, written by so popular a dramatist as Mr. Albery, and embellished with music by so accomplished an author as Mr. Cellier; but for the information of distant subscribers, we may condense the story as follows:—

A "Grand Duke" (Mr. Clifton) banished from his dukedom, has dwelt for some eighteen years in a lonely glen, in company with his daughter, "Viola" (Miss Giulia Warwick), his kinsman "The Lord Chamberlain" (Mr. Barrington), and two Ladies of Honour (Miss Everard and Miss Muncey). The whole party subsist on the small income of Viola, and consequently wish to keep her single. An infant, when the Duke was banished, she has never seen the face of any man except her father and the Chamberlain, and has grown up amongst flowers, and brooks, and meadows, and words—as innocent as the birds to whose songs she listens. Her young cousin Otho (Mr. Richard Temple), disguised as a friar, finds his way to the glen, and at once falls in love with her. She tells him that she is obliged to go to bed every evening at sunset for fear of the "spectre knight" who haunts the glen—according to her father's statement—every night. It is dangerous to look on the spectre unless in the light of nine candles, an expense which is wholly out of the question. Otho summons two pages, and bids them bring nine candles, which they stick in the ground, and, in reply to Viola's anxious inquiries whether all men outside the glen are as pretty as the two pages, he promises that she shall see a full-grown young man next night, if she will wait outside her tent, protected by the nine lighted candles. She does so; the Duke, seeing the glare, rushes out of his tent and extinguishes the candles, and at the same moment Otho appears, dressed in steel armour, as the "spectre knight." The other personages rush out of their tents, and while they are deliberating what course to adopt, Otho explains matters to Viola, and informs her that he has vanquished the usurping Duke, and that her father may on the morrow return to his palace. Viola and Otho exchange vows of love, and a diverting colloquy takes place between the supposed ghost and the other characters. He assures them that he only mixes "with ghosts well known," and is "on visiting terms with Hamlet's father," and adds—

I haunt fair glens and respectable tow'rs,  
And always go home at decent hours;  
For I am a ghost of high degree,  
And other ghosts take off their hats to me.

Upon which the Duke and the chorus rejoin—

There isn't a doubt that you must be  
A well-bred ghost of high degree.

Eventually, the duke accepts the ghost as a son-in-law, being struck with the reflection that

He, being settled, needs no settlements;  
He's far too noble to collect her rents.

This idea is undoubtedly "fanciful," but it is so logically worked out, that it seems neither incongruous nor absurd. Abundant merriment was awakened by the scenes in which the Duke and his retinue keep up the shadow of a court—pretend that the dinner is cooked and the washing done by the non-existent servants for whom they perpetually call—drink spring water out of bottles labelled "Hock" and "Champagne," and seat themselves with great ceremony at the "banquet" of carrots and bread. The character of Viola is delightfully drawn, and many of the lines she has to say or sing are adorned by a poetical charm, a freshness of thought, and a gracefulness of diction which command admiration. The blank verse dialogue is always musically cadenced, and in this as on other occasions, Mr. Albery has shewn poetic gifts which we should be glad to see further developed.

Mr. Cellier has attached appropriate and well written music to Mr. Albery's libretto. He has evidently sought to illustrate the story, rather than to assert himself. His music glides harmoniously and sympathetically along with the dramatic action, which he never interrupts for the sake of introducing "catching" tunes, or sensational effects. Even in the effective "ghost music," no "musical point" is allowed to become obtrusive. The overture is a delightful composition, and the orchestration, throughout the entire opera, is masterly. Otho's quaint song, "Said Cupid to me," Viola's song, "I am free," the trio, "I have seen a holy friar," the duet between Viola and Otho, "The little goldfinch in her nest," the cleverly constructed quartett, "Too-whitt, too whoo!" and the ghost's song, "I only mix with ghosts well known," are the chief vocal pieces, and were much applauded. The artists above-named exerted themselves earnestly and successfully, and Mr. Temple's clever singing and acting merit special praise. Mr. Albery and Mr. Cellier were called before the curtain at the close of the performance, and heartily applauded.

## CARL ROSA OPERA COMPANY.

*The Merry Wives of Windsor*, an English adaptation by Mr. Henry Hersee of Nicolai's comic opera *Die Lustigen Weiber von Windsor*, was produced on the opening night of the Carl Rosa opera season, Monday last, at the Adelphi Theatre. Our last week's number contained a copious account of the plot, which need not now be repeated. The success of the performance was complete. The well-known overture was so well played by the fine band, that an encore was demanded, and the overture was played, if possible, better on the second occasion. With such a leader as Mr. Carrodus, aided by such able *chefs d'attaque* as MM. Pollitzer, Burnett, E. Howell, Reynolds, Dubrucq, Tyler, Hutchings, &c., &c., and a large array of picked orchestral players—with a numerous body of choristers, possessing good voices, and obedient to the slightest indications of those passing accelerations and diminutions of speed, and those variations of power by which choral singing is made intellectual—and with a well-appointed stage, peopled by artists of more than average vocal ability, all the materials of success were provided, if a capable chief could be found to direct the great musical army. Such a commander was ready in the person of Mr. Carl Rosa, and the public appreciation of his merits was attested by the hearty plaudits which were showered upon him when he took his place in the orchestra. His musical ability and his skill as an orchestral conductor are so well known, that it is scarcely necessary to say how fully he was equal to the occasion. After his personal experiences, with the orchestral *cadres* filled up by recruits chiefly obtained from the bands of country theatres, it must have been a luxury to him to direct so splendid a body of instrumentalists; and it must be admitted that on no previous occasion has Nicolai's varied and beautiful orchestration been so sympathetically interpreted. The Italian versions of the opera were encumbered with the long recitatives composed by Proch and other successors of Nicolai (who died in 1849, the year after *Die Lustigen Weiber* was produced), and a feeling of heaviness was induced, which was avoided on Monday last by the use of spoken dialogue. This—as we stated last week—consisted in great part of Shakespeare's own text, compiled, arranged, and dove-tailed to fit the German scenario. The music was thus brought into bright relief, with similar happy results to those which attended the return to the original plan of spoken dialogue in Mozart's *Marriage of Figaro*, Cherubini's *Water Carrier*, and Beethoven's *Fidelio*, when performed under Mr. Carl Rosa's direction. It is this "thorough" conscientiousness, this determination to respect the intentions of composers, which distinguishes Mr. Carl Rosa's musical management, and has gained for him the absolute confidence of musicians. Thus, the song of "Herne the Hunter," which is indispensable to the dramatic significance of the last act, was faithfully preserved, although it is omitted at our Italian opera-houses. The silly business, invented by Mosenthal, who makes Caius and Slender elope together from the fairy revels, each believing the other to be Anne Page, was also retained for the sake of Nicolai's music, and with the exception of two judicious "cuts" in the finales, *The Merry Wives of Windsor* was given exactly as written by Nicolai. If among the principal vocalists there was no individual display of conspicuous brilliancy, there was a completeness of ensemble rarely witnessed, and this is the distinguishing merit of the Carl Rosa Opera Company. Miss Julia Gaylord (Mrs. Ford) acted with a spirit and a vivacity which greatly contributed to the general success. Her scale-singing has improved, and although she is still deficient in some of the higher graces of vocalisation, she sang her music conscientiously and often with gratifying effect, especially so in the duet with Ford in the second act. Miss Yorke was an excellent Mrs. Page, and her fine voice told well in the concerted music, and in the song of "Herne the Hunter," which she declaimed with clearness of articulation and purity of intonation worthy of much praise. Miss Georgina Burns, who made her first appearance on this occasion, was the Anne Page. She has a bright, sympathetic, soprano voice, sang the aria, "Beloved, ever true to thee," remarkably well, and produced a decidedly favourable impression. Mr. Aynsley Cook's voice is hardly heavy enough for the deep bass notes of Falstaff's rôle, but he sang like an artiste, and acted well. A better representative of the "fat knight" it would be difficult to find on the operatic stage, and his "make-up," excepting that Falstaff's corpulence was needlessly exaggerated, was remarkably good. Mr. Packard, owing to indisposition, resigned the part of Fenton at the close of the first act, and his place was taken by Mr. Turner, whose fine tenor voice was effectively employed in the romance, "Wide thy lattice ope, my dearest," and in the duets with Anne Page. Mr. Ludwig (Ford) and Mr. Snazelle (Page) rendered good service. Mr. Dodd was successful as Dr. Caius, and the small parts of Pistol and Bardolph (introduced in the English adaptation out of regard for Shaksperian traditions) were efficiently filled by Mr. Muller and Mr. Brooklyn. The character of Master Slender—of comparatively small importance in Shakespeare's comedy—has been reduced to very slender proportions by Mosenthal, but was rendered characteristic and diverting by the clever acting of Mr. Charles Lyall. To this versatile and accomplished artiste is due the credit of having designed the costumes worn in the opera—a task which he has discharged with remarkable ability. The new scenery does credit to Mr. Hall, and the

"Windsor Forest by Moonlight" scene is a triumph of scenic and chorographic art. In the "fairy revels" nearly 150 persons take part, dressed in fantastic and brilliant costumes. A numerous corps de ballet, with Miss Josephine Warren as principal fairy, execute a number of evolutions, so tastefully arranged by Mrs. Aynsley Cook, that she was called for by the delighted audience, and warmly applauded. This scene is so beautiful from a spectacular point of view, to say nothing of the exquisite music which accompanies it, that it can hardly fail to become a powerful attraction. The applause was continuous and enthusiastic. The artists were recalled again and again, and at the close of the performance Mr. Carl Rosa was called for and warmly greeted, a compliment which he shared with Mr. Hersee, the author of the English adaptation. Other works in the repertory must of course be produced, but *The Merry Wives of Windsor* will bear frequent repetition, and Mr. Carl Rosa must be congratulated on the great success of the opening representation.

MR. F. H. COWEN'S oratorio, *The Deluge*, will be produced next week at Mr. Kuhe's Brighton Festival, with Thomas Osgood and Antoinette Sterling, Mr. Shakespeare and Mr. Thurley Beale as principal vocalists. Report speaks highly of an air for soprano, a contralto air with chorus, two choral numbers, and an unaccompanied trio. Mr. Alfred Cellier's "Suite Symphonique" for orchestra will also be produced at the Festival.

## THE DRAMA.

As usual with the advance of February, the pantomimes continue *seriatim* to disappear.—The final performance of *St. George and the Dragon* took place yesterday at the Alexandra Palace, and last night *Jack and the Bean-Stalk* closed its career at the Park, where Mr. Chatterton's company commence to-night a series of representations of the Irish drama, *Peep o' Day*.—The pantomime at Sanger's (Astley's) will continue only one week more, and *The White Cat* will terminate its career at Drury Lane on Saturday week, the 2nd March.

The theatrical events of the week have been more than usually numerous, and comprise two novelties, viz., a fanciful operetta by Messrs. Albery and Alfred Cellier, produced with marked success at the Opera Comique on Saturday night, under the title of *The Spectre Knight*; an *apropos* parody by Mr. F. C. Burnand called *Dora and Diplomacy; or, a Woman of Uncommon Scents*, brought out at the Strand on Thursday evening—and changes (consisting of revivals) in the programmes of the Court (*New Men and Old Acres*, in lieu of *Victims*)—The Duke's (where *Mammon* has replaced *Sardanapalus*)—and the Folly, where an old farce of the late Sam Lover's, *The Happy Man*, and *Crazed*, have been revived in succession to *Peacock's Holiday*, the former for Mr. Shiel Barry, who has joined Mr. Henderson's company, and the latter for Mr. W. J. Hill.

The regular afternoon performances of standard plays at the Aquarium Theatre (interrupted by the Christmas pantomime), were resumed on Monday with *An Unequal Match*, which has been repeated each afternoon during the week; and Mr. Carl Rosa commenced his season of "Operas in English" at the Adelphi with Nicolai's opera, *The Merry Wives of Windsor*.

The dramatic performances at the Crystal Palace, which were suspended during the run of the pantomime, have now been resumed. *Money*, supported by the same cast as when performed at a recent Globe matinée, and which included Messrs. Henry Neville, Righton, G. W. Anson, and Mrs. John Wood, was represented on Tuesday, and *Stolen Kisses*, supported by the Globe company, was announced for Thursday.

The most important event of the week, and which excited considerable interest in dramatic circles, was the amateur pantomime-burlesque, *The Forty Thieves*, written by Messrs. R. Reece, W. S. Gilbert, F. C. Burnand, and Henry J. Byron, and performed, with the exception of the ladies, entirely by amateurs, at the Gaiety Theatre, on Wednesday afternoon, for the benefit of the General Theatrical Fund. As a record of this noteworthy performance, we append the full cast of the characters:—Ali Baba (a woodcutter), Captain Gooch; Ganem (his son), Mr. W. F. Quintin; Cassim (his brother), Mr. Algernon Bastard; Hassarac (Captain of the Forty Thieves), Mr. Jos. Maclean; Abdallah (his Lieutenant), Miss Helen Barry (Mrs. A. Rolls); Mesrou, Mr. F. H. McCalmon; Bernidden, Mustapha, Saad, Beder, Noureddin, Assad (gentlemen of "The Forty"—the deserving Hanging Committee), Mr. W. Wye, Mr. Leslie Ward, Mr. Gilbert Farquhar, the Hon. F. Parker, Mr. W. Higgins, Major Rolls, Trumpeter, Mr. A. Stuart Wortley. The remainder of the Forty Thieves represented by Messieurs E. Darrell, W. Wye, J. Westropp, J. Cumming, C. Kingrose, C. Daly, Hugh Drummond, J. Graham, Cecil Chapman, A. B. Cook, Benson, and Amphlett, Hon. C. Vivian, &c.; also 20 young ladies, who have kindly given their services, by permission of the manager and directors of the Alhambra. Morgiana, Miss Lydia Thompson; Cogia, Miss Eleanor Button; the Good Fairy, Miss Lucy Buckstone. Scene 1 (written by Mr. R. Reece): Exterior of Ali Baba's House. Scene 2 (written by Mr. W. S. Gilbert): The Wood. Scene 3 (written by Mr. F. C. Burnand): Interior of Ali Baba's House. Scene 4 (written by Mr. Henry J. Byron): The Cave, The Transformation. Characters in the harlequinade: Clown, Mr. W. Wye; Harlequin, Mr. W. S. Gilbert; Pantaloons, Mr. T. Knox Holmes; Policeman, Captain H. E. Colville; Swell, Lord De Clifford; Bricklayer, Mr. J. Graham; Tailor, Mr. W. F. Quintin; Artist, Mr. Leslie Ward; Butcher, the Hon. F. Parker; Butcher's Boy, Mr. C. Daly; Baker, Mr. L. Ward; Sweep, Mr. W. Higgins; Waiter, Mr. J. Westropp; Ung Mossoo, Mr. A. Bastard; Buterman, Mr. C. Ringrose; A Gent, Mr. A. B. Cook; Columbine, Mdlle. Rosa; Old Woman, Mr. F. H. McCalmon. Scene 1: A Quiet Street. Scene 2: An Equally Quiet Bed Room. We shall notice this performance, and give an illustration of it, in next week's number.

Mr. Mapleson terminated his experimental season of "Operas in English" at Her Majesty's Theatre on Wednesday night with the fourth performance of Sir Julius Benedict's *Lily of Killarney*.

The last morning performance at the Lyceum, until the production of *Louis XI.*, will take place to-day, when Mr. H. Irving will appear in *The Lyons Mail*. The other day performances this afternoon, in addition to the usual representations of the pantomimes, will comprise *Old Soldiers*, at the Gaiety; *Diplomacy* at the Prince of Wales's; *A Fool and his Money*, at the Globe; *The Sorcerer*, at the Opera Comique; *The Rivals*, with the same cast as last Saturday, at the St. James's; and *An Unequal Match*, at the Aquarium Theatre. There will also be a repetition of the morning performance of *Plevna*, and the other entertainments at the Canterbury, this afternoon.

The only event announced for to-night is the production at the Park Theatre of Mr. Edmund Falconer's Irish drama *Peep o' Day*, supported by Mr. Chatterton's companies from Drury Lane and the Adelphi.

On Monday afternoon next Mr. Phelps commences an engagement at the Royal Aquarium Theatre, where he will appear as Richelieu and Wolsey (*Henry VIII.*) on alternate afternoons.

On Tuesday next, the 19th inst., *Our Boys* will have reached its 1,000th consecutive representation. On this occasion—wholly unprecedented in the annals of dramatic runs—Messrs.

James and Thorne will hand over the whole of the receipts from the evening's performance to the Lord Mayor, for distribution amongst charitable institutions.

## AQUARIUM THEATRE.

The pantomime season having terminated at this theatre last week, the regular afternoon performances of standard comedies and plays were resumed on Monday afternoon with an excellent representation of the favourite comedy of *The Unequal Match*. The cast was very strong, including, as it did, Miss Marie Litton as Hester Grazebrook, the true-hearted village beauty, who, stimulated by jealousy, succeeds in transforming herself into a fine lady, defeats her designing rival, and wins back again the love and admiration of her rich and titled husband; Miss Edith Challis, as the designing widow, Mrs. Montressor, and Mr. William Farren, as Dr. Botcherby; while the efficiency of the ensemble may be inferred from the fact that five of the other characters were sustained by the same representatives who appeared in the comedy when it was revived at the Prince of Wales's last autumn—viz., Sir Harry Arncliffe (Mr. Sugden), Sir Somerley Honeywood (Mr. Kemble), John Grazebrook (Mr. Flockton), Tofts (Mr. W. Young), and Bessy Hebblethwaite (Miss Kate Phillips). The affected valet, Blenkinsopp, was represented with care and humorous pomposity by Mr. Barsby, and the minor parts of Lady Honeywood and Captain Chillingham were commendably filled by Miss Emily Miller and Mr. Strick. Mr. W. Farren, who was the original Harry Arncliffe, when the piece was first produced at the Haymarket some twenty years ago, with Miss Amy Sedgwick as the heroine, gave an artistic and amusing rendering of his new assumption, that of the good-hearted and sympathetic country doctor, Botcherby; but the chief interest centred in the Hester Grazebrook of Miss Litton, whose rapidly ripening versatility enabled her to delineate with equal grace and effectiveness the various and wholly different phases of the character. Charmingly naive and natural, as the simple and warm-hearted impulsive rustic of the first act; then as the affectionate, but untutored wife, assiduously endeavouring to qualify herself for her elevated position, and ever offending her aristocratic husband and his guests by her gaucheries, especially by her effusive welcome to her rough father, the blacksmith, who comes to visit her; and the triumphant success of the exposition culminated in the third act when Hester appears at the German Spa as the accomplished and fashionable woman of the world, defeats her rival, Mrs. Montressor, whom she overwhelms and abashes by the incisiveness of her polished sarcasm, and again subjugates her astonished but delighted husband. In this act Miss Litton's natural instinct and marked ability for high comedy were conspicuous, and the whole impersonation was thoroughly finished, which may be accounted for by the fact that, although Miss Litton played with great finesse and judgment, as noticed in these columns at the time, the part of Mrs. Montressor during the greater portion of the run of *The Unequal Match* at the Prince of Wales's last year, she sustained the character of Hester during the final week or two. The performance of this comedy gave infinite satisfaction to the full audience of Monday afternoon, and has been repeated during the week.

## COURT THEATRE.

Promptly recognising the failure of his last managerial experiment, Mr. Hare has wisely withdrawn *Victims*, after its twelfth representation, and fallen back upon his great success of last year, Messrs. Tom Taylor and Dubourg's Haymarket comedy, *New Men and old Acres*, which was revived for the second time at this house on Saturday night. In the emergency, a better selection could scarcely have been made—*New Men and old Acres* is an admirable comedy of modern life—well constructed and written, the story is interesting and skilfully developed, and the characterisation, varied and well contrasted. It is, moreover, particularly suited to the Court company and audiences. Last year this comedy enjoyed a continuous run here of about eight months, and the town-talk was of the finished and artistic acting of Miss Ellen Terry as the vivacious heroine Lillian Vavasour; Mr. Charles Kelly, as the shrewd straightforward and noble-hearted Liverpool merchant, Samuel Brown; Mr. Hare, as the polished old baronet, Sir Marmaduke Vavasour; and of Mrs. Gaston Murray, as the stately Lady Matilda Vavasour. These artists resume their impersonations with all the effect of old, in the present revival, which, although the remainder of the cast has undergone some trifling and unavoidable changes, presents also the same excellence of ensemble which rendered the former representation so meritorious and attractive. Mr. John Clarke now sustains the part of the vulgar and hypocritically-sanctimonious millionaire, Bunter, formerly played by Mr. G. W. Anson. Mr. Bishop, admirably made-up, gives a well-studied character sketch of the cunning German speculator, Herr Blasenbalg, in succession to the late Mr. Ersler Jones, and Mr. Carton takes the place of Mr. Conway as Lillian's young cousin and slangy pupil, Bertie. Mrs. Stephens, Miss Kate Audrey, and Mr. R. Cathcart resume their old parts respectively, of the homely Mrs. Bunter, her romantic daughter Kate, and Secker, the lawyer; and Mr. Carne gave importance to the small part of Gantrey. The comedy, reproduced with all the elegance and completeness of detail usual at this house, was received with warm favour, and is likely to renew its former success.

## FOLLY THEATRE.

Two revivals have been given at this house during the week in place of *Peacock's Holiday*, withdrawn. The first, the late Sam Lover's old farce, *The Happy Man*, for Mr. Shiel Barry, who has left the Queen's Theatre and joined Mr. Henderson's company, and who sustains with genuine humour and unctuous drolery the Irish hero, Paddy Murphy; and the other, the musical absurdity, *Crazed*, for Mr. W. J. Hill's clever impersonation of his original character, Beethoven Brown.

## MISS ALICE BURVILLE

Made her first appearance as a singer in Von Suppe's operetta, *Ten of 'Em*, at Drury Lane Theatre, on December 3, 1874. Her singularly clear and powerful soprano voice exciting universal admiration; musical critics declaring that such a voice should be devoted to grand opera. Unfortunately, while there, she contracted a violent cold, which compelled her for nearly a year to relinquish her professional duties, and when she next appeared in *Dagobert* at the Charing Cross, it was found that her voice had lost considerably in power, though still retaining its former sweetness. Many people still recall with pleasure her rendering of the song "From head to feet." Her next appearance was in *Fleur de Thé*, at the Criterion, Miss Burville sustaining the title rôle with great success. From thence she went to the Gaiety to undertake a principal part in operettas. Her next engagement was for a tour in the provinces, and was so successful that Meier Simpson had a part written in the Birmingham pantomime for her, in order to secure her services. She next appeared at the Alhambra, London, in *Der Fledermaus*, and afterwards in *Orphée aux Enfers*. From there she accepted an engagement for the "Lydia Thompson Tour" in America, where she was the admiration of delighted audiences. The tour, however, came to a somewhat abrupt termination, and she returned to England to appear as Genéve, at the Philharmonic, where she now is. We may add in conclusion that she is now in better voice than ever.

## FAMOUS PLAYERS OF THE PAST.

By A. H. WALL.

## WILLIAM FARREN.

He did act, what now we moan,  
Old men so duly,  
That the Parcœ thought him one,  
He played so truly.

*Ben Jonson's Epitaph on Salathiel Pavys.*

MR. FARREN was an actor of repute on the boards of Covent Garden Theatre in 1786, when he resided in Gower-street, Bedford-square, where his son William was in that year born. When very young William announced his determination to adopt his father's profession, and after receiving an excellent education in the seminary of Dr. Barrow, of Soho-square, was sent down to Plymouth, where his elder brother was part proprietor of the theatre, to commence his theatrical career. John Bernard, in his "Retrospections of the Stage," describes the Plymouth Theatre of about this date very amusingly. The dimensions of the stage did not exceed those of an ordinary moderate-sized parlour, and when crowded it was customary to find accommodation for ladies by placing chairs and benches on this stage. Bernard, who was used to the Covent Garden stage, described acting on such occasions as being more like contributing to the amusement of private friends at home than playing in public, and tells how, on one occasion, a young lady occupying one of these chairs, with all the innocence of her years, and the curiosity of her sex, took up his hand to inspect his rifle, and dropping it, exclaimed aloud, for the benefit of a Plymouth sister on the opposite side of the stage, "Law! Jemima, it's lace, I declare!" Amongst the drama's best friends then in Plymouth was Lady Edgecombe, and, small as the theatre was, it had its royal box. There William made his first appearance, and was favourably received.

Having, like the Kembles, Siddons, Jordans, Cooks, Keans, and O'Neals of the older stage, and unlike the beginners of to-day, acquired in humble obscurity enough experience and proficiency to fit him for an upward step, young Farren went a grade higher in his profession, and appeared at Dublin, which was then, according to an old volume of the *New Monthly Magazine*, one of the most flourishing and joyous cities in the kingdom, with a theatre royal in Cow-street, only second in importance to one of the three great London theatres. At the close of a short engagement there, William Farren's success was sufficient to induce the manager to offer him a permanent engagement, which he accepted. His popularity growing, news thereof travelled to London, and brought him an offer from the Little Theatre in the Haymarket; but the young actor was too delighted with the enthusiastic patrons and admirers he had won in Dublin to accept it. Not long after, a still more flattering offer reached him from Drury Lane Theatre, in consequence of the enthusiastic way in which the Duke of Leinster had urged the committee of management to secure his services. But William Farren always had a particularly keen eye to "the main chance;" for he never underrated his value, and on this occasion, young as he was, demanded terms which the committee emphatically denounced as excessive, and refused to grant. The negotiation came abruptly to a close. Theatrical audiences of that day were—especially in Dublin—as terrible in their wrath as they were fervently demonstrative and enthusiastic in their delight. Please them, and you were their idol; offend them—and this was by no means a difficult task—and swords were drawn, chandeliers smashed, benches torn up, gentlemen from the boxes leaped upon the stage and the curtain and scenery were slashed into ribbons with their swords, while others, as bent upon destruction, would proceed to set fire to the building. In the life of a famous Dublin manager—the elder Sheridan—you will find all this duly set forth, together with how a riot of this kind in 1754 proved his ruin. A series of such disturbances, arising merely from disappointment due to the absence of a favourite actor, caused the sudden closing of the Dublin theatre soon after Mr. Farren had received his offer from the Drury Lane committee. On the re-opening of the house, as a matter of course, under new management, he was engaged as stage manager.

In the succeeding summer he received a letter from the Drury Lane managers, agreeing to the terms previously abandoned as extravagant and excessive. But Farren had signed an agreement with the new proprietors of the Dublin Theatre for three years, and was unable to accept their offer.

In 1817 Mr Harris, of Covent Garden, bid for his services, making so liberal an offer that the temptation was more than the young actor could withstand. Therefore, in the autumn of 1818, he returned to London, after receiving, on the 19th of August, a most flattering farewell benefit in Dublin, at which the Lord Lieutenant and most of the Dublin gentry and aristocracy were present. On the 10th of the following September he made his bow to a London audience for the first time, on the boards his father had so well adorned, in a part he had then made emphatically his own, and of which he long remained one of the best living representatives—Sir Peter Teazle. His success was great. His successive performances of Lord Ogleby, Sir Anthony Absolute, Lovegold, Sir Fretful Plagiary, and similar characters, were a series of triumphs. As Lord Ogleby, the critics agreed in asserting either that he rivalled or eclipsed the great original performer of that part, Thomas King, a contemporary of Garrick, whose excellence had up to that time been pronounced inimitable. Leigh Hunt, speaking of his acting, described it as the result of wonderful skill and ingenuity rather than natural, vigorous, capacity and aptitude, and said, "He is a young man who plays old parts, whose great art consists in disguising his voice, his shape, his features; affecting, in the full vigour of life, the decrepit and powerless passions and vanities of age."

His success in this way is undoubtedly curious; and when, as Lord Ogleby, he engraves on his assumption of age and decay, singular delicacy of manner and aristocratic generosity of feeling, and mingles an undying vivacity and pride with the appearance of physical weakness, the portraiture which he gives is no less agreeable than singular." Speaking of other personations in which his want of that depth of feeling and variety of emotion which have characterised actors with greater natural genius, Hunt adds, "In Lord Ogleby, however, he makes amends for all." The *European Magazine* for February, 1822, said of him, "Few actors of the present day are so constantly before the public, and perhaps none are less likely to occasion disappointment to the pleasurable anticipations of their audience, than Mr. William Farren."

At this time he was a remarkably thin young man, *apropos* of which there is a story told in the "Records of a Stage Veteran," published in one of the magazines of his day. It runs thus:—"For Shylock, though out of his usual line, Mr. Farren has a great desire, and frequently plays it for his benefit. He is not very portly now, but when he enacted Shylock at Birmingham, he was certainly one of Pharaoh's lean kine. The performance went pretty smoothly, until Shylock said:

"The pound of flesh that I demand is mine  
'Tis dearly bought, and I will have it."

when a fellow in the gallery cried out "Oh! let old skinny have the pound of flesh, you can see he wants it bad enough."

*(To be continued.)*

## OLE BULL.

ROCKY BRRGEN, with its steep irregular streets, is one of the largest seaports in Norway and capital of the province it is named after. It is famous as the resort of merchants, shippers, timber-dealers, and herring fishers, and as one of the three Norwegian public treasures. There, on the fifth of February, 1810, was born Olaus Bull, destined to be famous throughout Europe and America as Ole Bull, the great violinist. His father, John Storm Bull, was a chemist of repute, a pupil of the celebrated Professor Tromsdorff. His mother came of the good old Dutch family Gelmyden, and she had four brothers, two of whom were captains in the army, one a captain in the navy, and one a merchant, who afterwards became editor of the only newspaper printed in Bergen. His grandmother on his father's side was sister to the poet Edward Storm, the author of the "Sinclair Lay," an epic poem on the Scottish Colonel Sinclair, who, with a thousand volunteers, made a descent on Norway, and was killed, together with his men, by the peasants, who hurled rocks upon them in the fearful pass known as the Guldbands-dahl.

According to an American contemporary, *The Music Trade Review*, to which we are indebted for the following biographical sketch from the pen of Dr. T. L. Phipson, all the members of the family were exceedingly fond of music, and the editor had occasional quartette parties at his house, sometimes as often as twice a week, when the works of Haydn, Mozart, and Beethoven came to the front. Generally speaking, these musical evenings coincided with a dinner party, and young Ole would often creep in, though it was already time for bed, and imbibe the sweet or discordant sounds, as the case might be, with a more than infantine curiosity.

Having been long accustomed to listen with intense interest to the fairy tales of his grandmother, to the stories about the mysterious Huldra, and the Fossekål, or the Spirit of the Waterfall, the child Ole used to imagine that it was the instruments alone that sent forth all those wonderful sounds; he could not conceive that the music was anything else than the singing of the violins themselves. This was a queer notion; but Ole was a most poetic child, and a story is told of him when he was about six years old, standing in a field before a group of bluebells, fancying he heard them ring, and pretending to accompany their music with two pieces of wood, which, in imitation of his uncle, he held as a violin and bow. After a while the worthy uncle gave little Ole a violin, upon which the young lad worked his way alone so successfully that he was soon able to take part in the quartettes at the house of the newspaper editor.

Like all artists who have risen to great eminence, Ole Bull, at a very early age, thus gave proofs of great natural talent: and, as is usually the case in similar circumstances, his mother perceived it at once, and determined that his love of music should be encouraged and cultivated.

Now at this time there was at Bergen one professor of music, and he was a violinist. His name was Poulsen; he had originally come to the town from Denmark, on business; but he found there so many jovial companions—for Bergen has long had the reputation for conviviality, and even musicians sipped their brandy whilst they played—that the Danish professor postponed his departure, from week to week, until he was some sixty years old.

This Poulsen was a true artiste, he was exquisitely sensitive to the beauties of art, had a good knowledge of its rules, and, we are told, "would show his perseverance in playing as long as there remained a drop in the brandy bottle set before him. When his dress was threadbare, his friends would give him a new suit, and at intervals he would give a concert that would yield him a profit of some ten pounds."

Such was the professor from whom, in his tender years, Ole Bull received instruction. It appears that the latter made such rapid progress that the old professor being unable to do more for him, and thinking, perhaps, that his future prospects in life were now certainly cut off in Bergen, left the town for ever.

The boy now resorted to taking promiscuous lessons, chiefly from Danish artistes who visited Bergen to give concerts; he was nearly twelve years old, and in spite of the progress he had already made into the *arcana* of musical art, his father seems to have set his mind upon making him a clergyman, and with that view engaged for him a private tutor named Musæus—a most appropriate name for the teacher of the young musical genius. This tutor soon discovered where Ole Bull's taste lay, for he was a clever man, though somewhat cruel. He forbade him to play upon his violin at all, and exhorted him to attend solely to his classical studies. Thus under restraint, Bull's love of art became a passion, and having muffled his violin by means of a *sourdine*, or mute, he practised away at night, when all was still, save the dashing of the northern ocean upon the rocky shore, and the wild strains of the lad's half-silenced violin.

So the time wore on, Ole occupying each day with his tutor and the classical authors, and at night with his dear little violin. Being naturally quick at learning, a boy of keen intellect, and wonderful perseverance, he managed to satisfy his father, and his tutor, that he was making fair progress; and when he had reached his eighteenth year he was despatched to Christiania, to pass an examination and enter the University.

His love for his father was so great that, absorbed as he was by his violin studies, he listened with true filial affection to his entreaties to abandon music altogether, and went on his way, firmly resolved to abide by his parent's instructions.

*To be continued.*

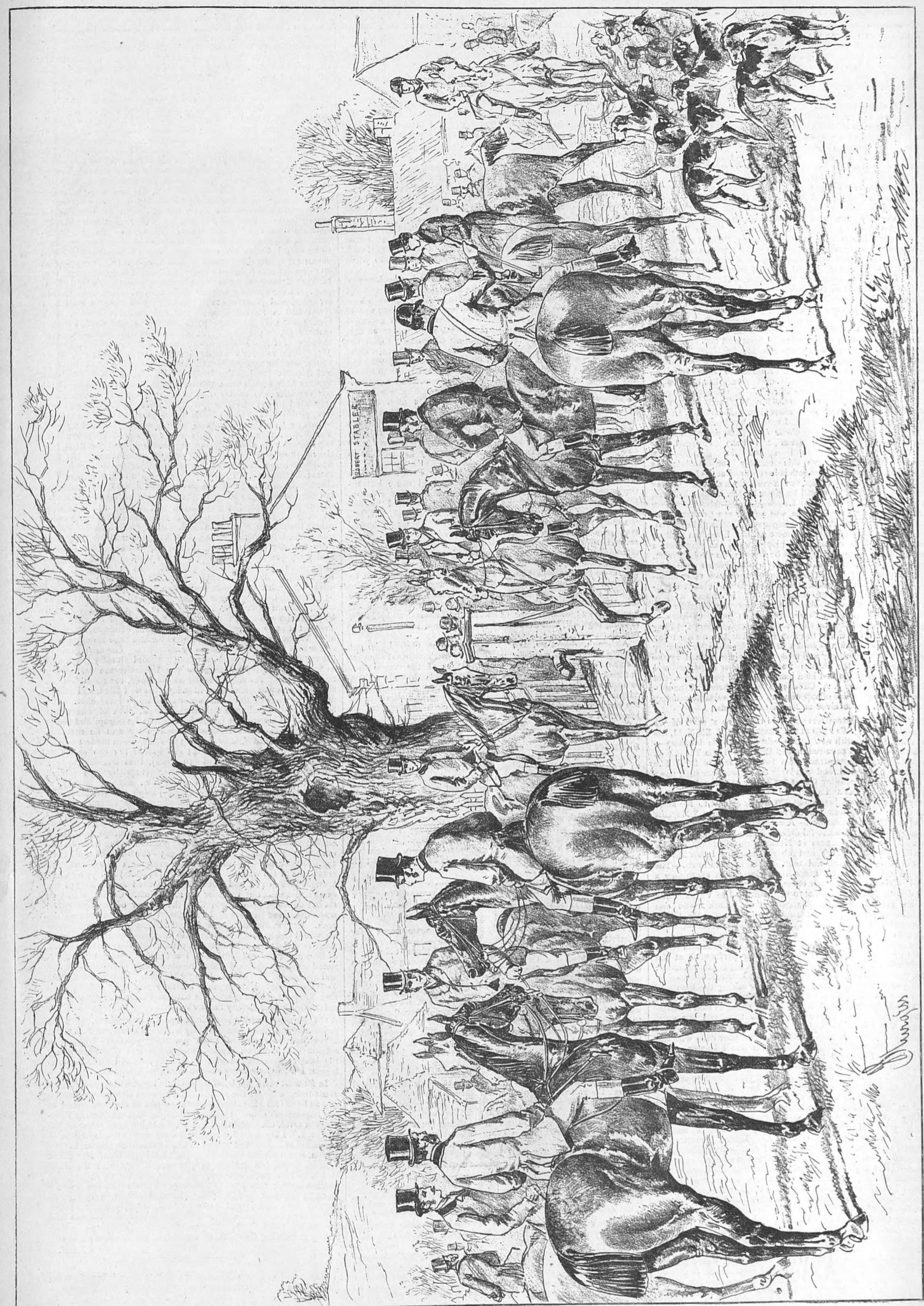
## THE EARL OF ZETLAND'S HOUNDS AT STAPLETON

SOUTH Durham and North Yorkshire afford facilities for "following the fox" which are not excelled by any other district in England. Mr. Sturgess has given us a sketch of Lord Zetland's Hounds at Stapleton, the place where they "threw off" a few days since. It is unnecessary to say a word about his lordship. He is a worthy scion of the line that produced the grand old Earl—he whose jacket was so well known and so often cheered on Doncaster moor. Stapleton is about three miles from the quaker town of Darlington, on the Richmond road. On the morning when our artist turned up, the ground was hard with frost, and there was scant likelihood of a good day. Nevertheless, there was a fair field on the spot, and, the local chroniclers say, a good day's run resulted. We are assured by our artist that everything connected with this hunt is well done. "Huntsman and whips turned out and mounted in a manner equal to 'the Shires.' I was struck with the excellent show of horses, no 'peacocks' amongst them; such would be but of little use, as this country requires a *hunter* to do it—a deal of plough and fence that have to be done somehow."

NEXT week's issue of THE ILLUSTRATED SPORTING AND DRAMATIC NEWS will contain Portraits of Mr. Aynsley Cook as Falstaff; Miss Anna Eyre, of Her Majesty's Opera; and Signor Tito Mattei.—A Scene from *The Merry Wives of Windsor*, at the Adelphi Theatre, by F. Lumley.—A Hunting Sketch, by J. Sturgess.—A Group of Royal Sportsmen, by A. H. Wall.—"Within the Clutch of the Law."—Sketches by our Captious Critic.—The Recent Horse Conscriptio in Paris.—Sportsmen in the Desert.—The Theatrical House that Jack Built, No. XI.—The Walking Lady; and Sketches from the Amateur Pantomime, at the Gaiety Theatre, on Wednesday last.



SKETCHES FROM THE ANNUAL SOIREE OF THE ROYAL ASSOCIATION IN AID OF THE DEAF AND DUMB.



LORD ZEILAND'S HOUNDS AT STAPLETON.

## MUSICAL AND DRAMATIC GOSSIP.

**LONDON AND SUBURBAN.**—Mr. G. Manville Fenn's story, "Land Ahead," has been dramatised by the author for Mr. Wilson Barrett of the Princess's Theatre.—Miss Myra Holms is on the eve of leaving the Strand theatre.—Mr. James Fernandez will rejoin the Lyceum company.—On the 27th inst., a performance is to be given in aid of the Stafford House Fund at the Globe, when *Grimaldi, or the Life of an Actress* will be produced, with a scene from *Much Ado about Nothing*, in which Miss Herbert will appear.—The Amateur Pantomime Company, whose performance on Wednesday last proved so attractive, have been invited to give a performance at the Theatre Royal Manchester.—Mr. George Conquest's pantomime will be transposed from the Grecian Theatre to the Crystal Palace at Easter.—A benefit will be given on March 2nd to Mr. F. B. Chatterton, in celebration of the 12th anniversary of his management at Drury Lane Theatre.—Mr. Billington has been retained for the Adelphi and the promised adaptation of the *Cause Célèbre*.—Preparations are in progress for building on the site of the old Surrey gardens, the only open space in its immediate and over-crowded neighbourhood.—The Prince and Princess of Wales honoured the Olympic Theatre with their presence on Monday evening.—Mr. Maskelyne will shortly introduce to the public a new companion figure to Psycho and Zoe, a musical automaton, which he styles "Fanfare," and which will perform with singular skill and artistic effect on the cornet or ballad horn.—Mr. Irving has declined an invitation from Dr. Parker to attend a conference on the Stage at the City Temple. Mr. Irving will, however, treat this subject at length, dealing especially with religious objections to the theatre, in his presidential address at the Perry Barr Institute, Birmingham, on Ash Wednesday.—The Duke of Connaught and the Crown Prince of Austria and suite honoured the Haymarket Theatre with their presence on Monday evening.—Madame Dolaro is to return to the Haymarket, where *La Fille de Madame Angot* will be reintroduced.—The *Lancashire Lass* is to be revived at the Queen's Theatre.—Mrs. H. Henry has been re-engaged for the Olympic, where Mr. W. S. Gilbert's comedy, *The Ne'er-do-well* is in preparation.—Mr. W. Terris will appear at the St. James's Theatre for a short time.—*Formosa* is in preparation at the Standard.—Mr. Loredan has been engaged for the Folly, where *Les Cloches de Corneville* will be produced on the 23rd inst.—Mr. William Eton has been engaged for the Gaiety, where he will appear at Easter.—Miss Genevieve Ward will leave this country for America in August next.—Louis the Eleventh is in rehearsal at the Lyceum.—*The Sorcerer* is to be withdrawn about Easter.—On Monday evening an entertainment will be given by Mr. Walter Pelham, assisted by Mr. Turquand at the Langham Hall.—Miss Genevieve Ward before leaving for America will appear at a London house in a new piece by Mr. Palgrave Simpson.—A little girl of seven, named Jeanne Douste, gave a concert at the Langham Hall on Tuesday, on which occasion she played upon the piano forte a series of by no means easy pieces by Chopin, Gounod, Mozart, Haydn, Neustedt, and Bach in a clever and intelligent style. Her sister, five years older, also performed one or two more ambitious pieces with considerable ability. Both children possess ability of no common order, but it is almost a pity that they should be brought before the public as finished performers when they have yet so much to learn.—A gratifying conclusion to the successful pantomime of *A Frog He Would a Wooing Go*, at the Aquarium Theatre, on Saturday last, was the presentation of an illuminated address to Mr. Sydney Alport, the acting manager and treasurer. It was signed by the whole of the staff of the theatre, numbering over a hundred and fifty—and was accompanied by a handsome gold pencil-case. In a suitable speech, Mr. J. A. Cave expressed, on behalf of the subscribers, their high sense of appreciation of the invariable courtesy that one and all had received at Mr. Alport's hands.

**PROVINCIAL.**—Pantomimes still hold their own at most of the provincial theatres. *Bo Peep* at the Theatre Royal, Sheffield, has been re-invigorated with new scenes and fresh comic business.—A series of casualties occurred in the Glasgow Globe Theatre on Saturday night in consequence of a foolish alarm of fire. The performance had closed, and as a large crowd were pressing upon one another in descending the stairs a boy called out "Fire." This produced a panic and a struggle to get out of the building. Twenty persons were injured, and afterwards carried to the anterooms of the theatre and the adjoining police-office. Happily none of the injuries are serious.—A company has been formed for the production of the successful drama, *Stolen Kisses*, in the provinces. The tour commences at Nottingham in March, and includes Glasgow, Edinburgh, and Aberdeen.—Miss Louie Moodie has concluded her provincial tour, and is now in town.—The Liverpool and Manchester Pantomime Companies are to play a football match against each other.—The Cardiff Theatre—recently destroyed by fire—is not to be rebuilt.—The Vokes family terminate their Drury Lane engagement on March 2, and soon after commence their projected tour in the provinces.—Mr. Oliver Summers died at Stockton-on-Tees on Tuesday week.—Charlie Keith, the clown, will open a circus in Manchester in September.—A letter, written on both sides of the leaf of a memorandum book, has been received by Mdlle. Beatrice, now performing at the Amphitheatre, Liverpool, of which the following is a literal copy:—"22, Commercial-road, January 27th, 1878, Mdlle. Beatrice,—I hope you will excuse a working man for taking the liberty of writing to you. I just want to relate a little tale which runs as follows:—A young married man who was going to ruin by his companions and drink went to see you when in Liverpool last year. The piece was *The Woman of the People*. Poor Marie's troubles reminded him how he was neglecting his own poor little wife and child. His eyes were opened to see what a fool he was. And he made a vow that night to be a temperate man, and to-night his happy little home though humble, plainly tells how well he has kept that vow. He would like one of your photographs. If he could only procure one he would have it neatly framed, so that in after years, if God spares him, he might point it out to his children and tell them that is Mdlle. Beatrice, the lady who unknowingly saved their father from ruin. Wishing you and your company every success, I remain, yours respectfully, JOE MACAULAY. Mdlle. Beatrice."—It is stated that Mr. Frank Marshall and Mr. Alfred Thompson have agreed to write a new play for production at Manchester.—Mr. Kendal has purchased the right of taking *Diplomacy* into the provinces.—Miss Rose Leclercq is about to appear as *Liz* at Dublin.—The Edinburgh Orchestral Festival, of which the Reid Commemoration Concert forms the nucleus, and which is now the chief event of the musical season in Scotland, commenced on Saturday in the Music Hall, under the direction of Sir Herbert Oakeley. Mr. Hallé, with his orchestra of seventy performers, has again been engaged, and, besides conducting, he gives several piano forte solos. Mdlle. Thelka Friedländer is the soprano; and Madame Norman-Néruda, whose fame in Scotland is now greater than ever, is the violinist. The one first appearance is that of Herr Henschel. A morning concert began the festival.—The pantomimes continue a great source of attraction at the Edinburgh theatres. *Ali Baba and the Forty Thieves*, at the Royal, is chiefly noticeable on account of the brilliant scenery, painted by Mr. Fred Dangerfield. Miss Carlotta Zerbini plays

Abdallah, captain of the thieves, but her part affords little scope for any display of talent. The new national song, "Here stands a post," has been introduced with great success at both houses. At the Princess's, *Puss in Boots* continues a great success. The most refined portion of this entertainment consists in the graceful and ladylike performance of Miss Haidee Crofton, whose exquisite singing is much appreciated.

## ATHLETICS, AQUATICS, &amp;c.

At the ordinary meeting of the C.U.A.C., Mr. L. Knowles, Trinity, the President, in the chair, it was resolved that prizes should be given to those attaining certain standards in the following competitions, at the University Handicap Meeting to be held on the 8th and 9th proximo, viz.:—High and broad jump, hammer throwing, and weight-putting. *On dit* the Inter-University Sports will be held on April 12th, should the "Thames Derby" come off on the 13th, as at present fixed. The following Colleges have issued their list of strangers' contests, viz.:—Downing, 880 yards; Queen's, 120; Trinity Hall, 1 mile; Corpus, 440 yards; also, at the University Sports, on the 28th, 29th, and 30th prox., there are two open events of 120 yards and one-third of a mile respectively, while the University Handicap Meeting is plethoric with the like contests, these being 120 yards (flat), 120 yards (bundle), 440 yards, mile, and three miles.

On Saturday afternoon last there was a capital attendance of cross-country performers at the head-quarters of the I.H. and H., King's Head, Roehampton, to participate in the twenty-fifth handicap steeplechase of the Club, the prizes offered being five in number. A good handicap had been framed, and, as a natural consequence, a good race resulted over the same course as that used in the contest for the long-distance challenge cup on the 2nd inst. With admirable punctuality Dr. Balkwill, the starter, judge, and time-keeper, sent off the long start man at 3.45 P.M., and a fine struggle ensued. Time and space would fail me to follow the varying fortunes of the twenty-seven runners, and I must content myself with giving the times of the placed men, which were as follows:—C. F. Turner, Spartan Harriers, 2 min. 45 sec. (47 min. 30 sec.), first; H. Groombridge, Thames H. and H., 3 min. (47 min. 51 sec.), second; J. J. Bateman, Birmingham A. C., 1 min. 55 sec. (46 min. 18 sec.), third. The handicap was framed by Messrs. Rye, Laurence, Ball, and Balkwill, and gave complete satisfaction, as is fully borne out by the number of "contents."

On the same afternoon as the foregoing, the Peckham A.C.'s ordinary run, though from some unexplained cause but ill-supported by members, came off over a nice line of country, the competitors consisting of two members, assisted by five visitors. The hares, W. Rowland and D. T. Mayson, S.L.H., left the Rye House Inn, at 4 p.m., followed, after 15 minutes' law by a contingent of five. An excited bucolic individual created quite an amusing episode in Constable's fields, by attempting to oppose the progress of the hares. *Rusticus expectat* is, however, as true of the average boor to-day as in the Augustan age, and it took the "pussies" but a short time to "outrun the Constable." Summoning his armed henchmen, he awaited the pack, but luckily, nothing more serious than *epea pteruenta* following, the dogs rattled after their prey, reaching home some 25 minutes after them, Evitt, Thomas, and Harris, arriving together, and the rest close up, after a most enjoyable run.

Although, doubtless, the 'Varsity crew at Oxford, is yet entirely in chrysalis condition, and many and important changes are rife, their rowing is quite equal to that of the crews who, in former years were not so subject to constant chops and changes, as appears to be the prevalent and ever-increasing fashion nowadays. On Saturday last, for a marvel, there was no alteration in the constitution of the crew, but Monday saw a change, and an important one at that, W. H. Cross, University, occupying No. 3 thwart vice Southwell, and Ellison and Marriott stroking the boat on the down and up journeys respectively. The crew, as a whole, are decidedly better together, though No. 5 retains all his old faults, and, without very marked improvement, will not be up to 'Varsity calibre this time, as, besides his great weight, those who ought to know, doubt his quite staying home over the severe Metropolitan course. A rare good man is Burgess, of Keble, and, when the crew is finally settled, he will inevitably have a seat. Bayley of Christ Church, is a hardworker and neat, and will probably remain unmolested at No. 2. Tuesday saw the same eight afloat as on Monday, Mr. Hulme, (Magdalen) handling the yoke-lines, and the President coaching from the bank. Mr. Hall has refused the vacant treasurership, which has been proffered to Mr. Courtney, of New. The crew is now thus composed:—

D. J. Cowles, St. John's, (bow)	6. G. F. Burgess, Keble
2. S. L. F. Bayley, Christ Church	7. B. H. Pelham, Magdalen
3. W. H. Cross, University	8. H. P. Marriott, Stroke.
4. W. H. Grenfell, Balliol	W. A. Ellison,
5. J. W. Booth, Pembroke	

the last-named, however, is merely acting as "locum tenens" for Marriott, and the two after thwarts may be considered as settled, as Edwards-Moss will certainly occupy his old place at No. 7.

At Cambridge Mr. Close is constant in his tubbing operations with divers members of the eight. On Saturday, when he commenced coaching, Nettlefold, Pilkinson, Watson-Taylor, and Holmes were out in tub pairs in terribly cold and raw weather. After this Mr. Close steered the eight to the Railway Bridge, where Mr. Davis assumed the lines, Mr. Close, à cheval, coaching to Baitsbite, where the men disembarked and strolled on the bank. Re-embarking, in order that the president might see how his crew were together, Mr. Close rowed at 4 as far as Grassey, where, Mr. Gurdon again taking his seat, they did a fine piece of rowing to Charon's without an easy, rowing and paddling alternately, hence to the boathouse. On Monday C. H. Coates, 1st Trinity, superseded Williams at No. 3, and the crew thus amended (?) rowed over the usual course, and back to the boathouse. On Tuesday, Mr. Close again commenced tubbing in the forenoon, in which practice Fairbairn, a new aspirant for the "blue," took part stroked by Coates; Gurdon and A. C. Dicker (ex-amateur champion) being also afloat in a tub. When the eight got under weigh Dicker occupied Coates place at 3, and rowed therein to Baitsbite and back, but this is most likely merely a temporary arrangement. The crew, as at present rowing, is as follows:—

J. A. Watson-Taylor, Magdalen (bow)	5. T. W. Barker, Trinity
2. C. T. Holmes, Clare	6. E. Nettlefold, Caius
3. C. H. Coates, 1st Trinity	7. H. L. Pilkinson, Queen's
4. C. Gurdon, Jesus	8. A. H. S. Birch, Trinity (stroke)
	C. L. Davis, Clare (cox.)

On Monday evening last the billiard handicap on the American principle promoted by Messrs. Burroughes and Watts, was brought to a close. It is satisfactory to note that the liberality of the promoters, who gave £100 in addition to the "gate," after paying expenses, met with substantial support from the admirers of billiards, hardly a seat being vacant on the last evening, in fact the room at no time during the tournament could be said to be scantily filled. Mr. Roberts, the cigar merchant of Vigo-street, gave a silver mounted cigar case, and 100 of his best cigars to the player who put together the highest break, and up to the very last game, this prize was booked as a certainty for Shorter, who

had compiled 277. Cook, however, in his game with Taylor completely put everybody else's light out, he making a break of 305, (119 spots), which entitled him to Mr. Robert's handsome *douceur*, but with his well-known generosity the ex-champion allowed Shorter to "stand in." When I say that the arrangements were under the sole control of the courteous and polite Mr. William Ball, it may be taken for granted that everything passed off without a hitch, except when on Monday evening, an unprovoked assault was committed on a member of the press by one, who from his professional education ought to have known better. But I must take up the thread of the play, where I left it last week. On Thursday afternoon, Kilkenny (170), completely walked round Taylor (125), and beat him easily by 163, the Yorkshireman showing vast improvement. Collins (170), beat Joseph Bennett (125), with consummate ease by 202 points. In the evening, Stanley (125), smothered Green (170), by 19c points, and after a most exciting contest, Cook (scratch) beat Shorter (125) by 17 points only, the loser at one time having much the best of the game. On Friday afternoon, the two young old opponents, Stanley and Taylor both with 125 start were the first to meet, and although the latter for a length of time held a strong lead; a break of 221 (12, 44, and 12 spots) by Stanley virtually settled the game, and he won by 50. Those who admire the old-fashioned all-round-the-table game had every reason to be satisfied with the next heat, when Kilkenny (170) and Green (170) were antagonised, and although Kilkenny was at one time 60 ahead, Green caught and passed him in the last 100. Kilkenny, however, never funk'd, and ultimately won by 6 points only. In the evening another treat was in store, when Collins (170) opposed Shorter (125). Both players were in their best form, and a rattling contest was the result. Shorter, with breaks of 26, 63 (20 spots), 77 (23 spots), 24, and 129 (42 spots), reached 465 to 464 for Collins, whose chief runs had been 26, 38 (9 spots), 111 (7, 16, and 4 spots), 21, and 37. From 478, Shorter 484, Collins ran out a winner by 19 points. The last heat on Friday evening was between the two ex-champions Cook (scratch), and Bennett (125). The former soon made up his leeway, and became after a little time, 360 to Bennett's 362. Here the latter put together one of his own peculiar all-round breaks, which amounted to 109—a really grand performance. Although Cook struggled on in a most laudable manner, he was ultimately beaten by 59 points, the game having occupied 1 hour 24 min. The play on Saturday afternoon was in no way of a less interesting character than that during the earlier part of the handicap. Green (10) and Shorter (125) opened proceedings. At first Shorter seemed "off colour," and Green eventually became 361 to 221 for Shorter. The latter now woke up, and with successive breaks of 130 (41 spots), 60 (9 spots), and 88 (28 spots), he ran out, scoring 500 to 32. It is worthy of remark that the winner put together 284 while Green was making 12. The next game, in which Collins (170) met Cook (scratch) was to a certain extent the decider of the handicap. Both players were in first-rate fettle, but Collins' chance was hardly ever in jeopardy, and he won finally by 201 points, his chief breaks being 62, 132 (34 spots), 63 (11 spots), and 72 (23 spots). Cook's biggest runs were 52 (8 spots), 32, 31, and 137 (9, 5, and 13 spots). Bennett (125), and Taylor (125) at first displayed great caution, but with a fine run of 98 (30 spots), and 65 (18 spots), the younger player went well ahead. Here, as usual, Bennett showed some of his true form, responding with 68 (17 spots) and soon afterwards the break of the evening, viz., one of 141 (45 spots), the game standing at its completion, "475 all." Taylor, however, had more good fortune than his opponent, and won a well-contested game by 16 points. The final game of the evening was between Kilkenny (170) and Stanley (125), and as Stanley was quite off his game the Yorkshireman won easily by 184 points. As might readily be imagined, the room, both in the afternoon and evening on Monday, was well filled, and excitement over some of the heats was worked up to fever heat. The first two to contend were Collins and Green, both of whom had 170 start. This was the fastest heat of the handicap, and lasted only 27 minutes, there being only "one in it," and he the ultimate winner, Collins, who scored 330 while Green made 57 only. Collins in four breaks made 43 (10 spots), 123 (40 spots) 94 (26 spots), and 65 unfinished (19 spots), thus winning by 255 points. Stanley (125) beat Shorter (125) by 259 points, a break of 263 (20, 5, and 40 spots), tending greatly to his very easy victory. In the evening Joseph Bennett (125) and Kilkenny (170) commenced proceedings, the former winning easily by 256 points, a run of 267 (83 spots) placing the game beyond all doubt. Cook scratch and Taylor (125) were the last pair engaged. Taylor at first added to his advantage, but from 8 Cook got behind red, nor did he lose position before he had accumulated 119 "spots" in a break of 365—the break of the handicap. Taylor here pulled up considerably with a well-executed break of 151 (40 spots). Breaks of 83 (25 spots) and 34 by Cook brought him to 485, and when Taylor reached as far as 338 the ex-champion ran out a winner by 162 points. Collins, who won six out of seven games, was thus the winner of the first prize, while Cook and Stanley tied for second place with four games each. Taylor, Bennett, Shorter, and Kilkenny won three games each, and Green two. Collins, who displayed marked improvement since last I saw him play in public, well deserves his success, as he not only proved himself A. 1 at the spot stroke, but his all-round game was beyond praise, besides which his perfect coolness and absence of flurry were strongly marked. Merely noting that Tom Cook marked throughout carefully and very audibly, and that E. Boult officiated with the butts and rests and spotted the red, nothing calls for any further remark.

On Monday evening next Cook opens a new saloon, when the proprietor and John Bennett play S. W. Stanley and T. Taylor, a four-handed match of 1,000 up, the "youngers" being in receipt of 150 points, Messrs. Burroughes and Watts furnishing the table. In common with all his friends, and their name is legion, I wish Cook every success in his fresh venture.

In football there has been but little doing, the most noteworthy event being a tie for the second time between Cambridge University and the Old Harrovians in their contest in the third round of the Association Cup. This took place on Saturday last at Kennington Oval, their first tie being played at the same venue on the 2nd inst. They meet for the third time next Saturday again at Kennington. The first round in the competition under Rugby Union Rules for the Inter-Hospital Challenge Cup, at present held by Guy's, has finished as follows:—King's beat Bartholomew's by two goals, one try, and three touches down to three touches down; Guy's beat St. George's by two tries and a touch down to four touches down; St. Thomas's beat St. Mary's pointless, by three goals, two tries and a dozen touches down to nil; University beat London by a goal and four touches down to a try and one touch down. The second draw is as follows:—University v. Charing Cross, King's v. Guy's, St. Thomas's a bye.

EXON.

MESSRS. JOHN AND GEORGE SANGER'S annual benefit takes place at Sanger's Amphitheatre on Monday and Tuesday next.

"DR. LOCOCK'S PULMONIC WAFERS are invaluable for the voice, throat, and chest. All persons suffering from bronchitis, hacking cough, and deprivation of rest should take them." The above is from Mr. Earle, M.P.S., 22, Market Place, Hull. Price is. 1d. per box. [ADVR.]

## PRINCIPAL RACES PAST.

## BIRMINGHAM STEEPELCHASES.

TUESDAY.

MAIDEN HURDLE RACE of 100 sovs; about 2 miles, over eight flights of hurdles.  
 Mr. Schofield's b c Extinguisher, by Lord Lyon—Curfew Bell, 4 yrs, 1st (£200) ..... R. Marsh 1  
 Mr. Brill's b m Perseverance, 6 yrs, 1st (£70) ..... Clay 2  
 Mr. W. Saunders' b King Offa, aged, 1st 7lb (£100) ..... J. Adams 3  
 Also ran; Rossini, 4 yrs, 1st 7lb (£70); Troubadour, 5 yrs, 1st 10lb (£100) .....  
 Woodcote, aged, 1st (£70); 6 to 4 agst Rossini, 4 to 1st (at first, 5 to 2) agst Extinguisher, and 5 to 1 each agst Perseverance and King Offa. Won by two lengths; same between second and third. Woodcote was fourth, and Troubadour walked in. Bought in for 280 guineas.

SELLING HURDLE RACE of 3 sovs each, with 40 added; about 2 miles, over 8 flights.  
 Mr. L'Enfant's ch c Hunger by The Earl of Vienna—Famine, 4 yrs 1st 7lb (£40) ..... Mr. St. James 1  
 Mr. W. Reeves' br g Kedgerree, 4 yrs, 1st 7lb (£40) ..... W. Reeves 2  
 Mr. J. Wright's br m Brown Sarah, 5 yrs, 1st 3lb (£40) ..... S. Toon 3  
 Mr. Poole's St. Bees, 5 yrs, 1st 3lb (£40) ..... Mr. F. G. Hobson 3  
 3 to 1 on Hunger, and 6 to 1 agst St. Bees. Won by three lengths; a bad third. The winner was bought in for 230 guineas.

The SOLIHULL STEEPELCHASE HANDICAP PLATE of 3 sovs each, with 40 added; about 2 miles.  
 Mr. E. Wills's ch m Duchess of Gloucester, by the Duke, dam by Teddington—Tidy, aged, 1st 7lb ..... Mr. G. S. Lowe 1  
 Mr. G. Jarvis's b m Annette, 5 yrs, 1st ..... Murphy 2  
 Mr. A. Poole's b h Dunois, aged, 1st 10lb ..... Mr. F. G. Hobson 3  
 6 to 4 on Duchess of Gloucester, 2 to 1 agst Dunois, and 5 to 1 agst Annette. Won by a neck, a bad third.

The ERDINGTON STEELE CHASE PLATE (Handicap) of 100 sovs; winners extra; about 3 miles.  
 Mr. J. Johnson's ch g Lancet, by Baldwin—Alfred's dam, aged, 1st 2lb ..... S. Daniels 1  
 Mr. Gartlan's b g Rock Savage, aged, 1st 5lb ..... Mr. St. James 1  
 Mr. R. Anderson's b h Saracen, by Asteroid, aged, 1st 10lb ..... J. Rudd 3  
 Also ran; Craven, aged, 1st 10lb; Ambantas, 6 yrs, 1st.  
 2 to 1 agst Lancet, 5 to 2 agst Savage, 3 to 1 agst Craven, and 10 to 1 agst Saracen. Won by a neck, Saracen finished a bad third. Ambantas walked in.

SELLING STEEPELCHASE PLATE of 3 sovs each, with 50 added; weight for age; about 2 miles.  
 Mr. A. Yates's b g Longford, by Artillery—Legacy, aged (£40) ..... Mr. Barnes 1

Mr. T. Evans's b m Alba, aged (£40) ..... S. Fleming 2  
 Mr. A. Poole's b h Dunois, aged (£40) ..... Hales 3  
 5 to 4 each agst Longford and Alba. Won easily by four lengths; a bad third. Sold to Mr. H. Hobson for 105 guineas.

The HUNT CUP STEEPELCHASE of 80 sovs; 1st each. About 3 miles.

Lord M. Beresford's ch g Gamut, by Orpheus—Lady Neville, aged 1st ..... Owner 1  
 Mr. Howard's b g Sleight of Hand, aged 1st ..... Mr. Crawshaw 2  
 Mr. Hart's b m Lady Curral, 6 yrs, 1st ..... S. Daniels 3  
 Also ran; Ashford, 5 yrs 1st; Confusion, 5 yrs, 1st 7lb; Jack Bragg, aged, 1st; Wheaten, 5 yrs, 1st; Arthur, aged, 1st; Lancaster, aged, 1st; Tynemouth, aged, 1st 7lb; Wellington, aged, 1st; Jeanne d'Arc, 5 yrs, 1st; Adieu, aged, 1st.

5 to 2 agst Sleight of Hand, 7 to 2 agst Jack Bragg, 3 to 1 agst Gamut, and 10 to 1 each agst Tynemouth, Arthur, and Confusion. Won by three lengths, four between second and third.

WEDNESDAY.

The HUNTERS' SELLING FLAT RACE of 5 sovs each, with 40 sovs added; weight for age, with selling allowances. Two miles on the flat.  
 Mr. P. Harding's ch g Tynemouth by Newcastle—Emolina's dam, aged, 1st 10lb (£40) ..... Mr. E. P. Wilson 1  
 Mr. J. B. Tyler's Alpha, 6 yrs, 1st (£40) ..... Owner 2  
 Mr. J. B. Tyler's Boanerges, 6 yrs, 1st (£100) ..... Mr. Barnes 3  
 5 to 1 on Tynemouth. Won by 10 lengths; three lengths between second and third. Bought in for 10 guineas.

The CRAVEN CUP, value 100 sovs, with 50 sovs added, 5 ft. About two miles.

Lord Aylesford's b g Radnor by Honiton, aged, 1st 10lb ..... Mr. A. Coventry 1

Mr. R. Anderson's Saracen, aged, 1st 10lb ..... J. Rudd 2  
 Lord Lonsdale's Whitehaven, aged, 1st 6lb ..... J. Watt 3

Also ran; Christmas, aged, 1st 6lb; Dewdrop, aged, 1st. 7 to 4 agst Whitehaven, 2 to 1 agst Saracen, 6 to 1 agst Radnor, and 10 to 1 agst Christmas. Won easily by two lengths; a neck between second and third.

A SELLING HURDLE RACE of 3 sovs each, with 40 sovs added; winner to be sold for £50. About two miles, over eight flights.

Mr. C. F. Brill's b m Perseverance by General Peel—Famine, 6 yrs, 1st 6lb ..... T. Clay 1

Mr. Poole's St. Bees, 5 yrs, 1st 7lb ..... Hales 2  
 Mr. Reeves' Kedgerree (late Kedgeree), 4 yrs, 1st 5lb ..... C. Archer 3

Also ran; Woodcote, aged, 1st 10lb; Kempton, aged, 1st 7lb; Rossini, 4 yrs, 1st 9lb. 6 to 4 agst Perseverance, 6 to 1 each agst Woodcote and Kedgerree, and 10 to 1 each agst the others. Won by a length; five lengths between second and third. Bought in for 230 guineas.

The ELMOND HURDLE HANDICAP of 10 sovs each, with 150 sovs added; second received 10 sovs. About two miles, over eight flights.

Duke of Montrose's b m Labyrinth by Brother to Stafford—Puzzle's dam, 5 yrs, 1st 10lb ..... Moran 1

Mr. J. H. Jefford's Verity, aged, 1st 4lb ..... S. Daniels 2  
 Mr. T. Simmond's Newport, 5 yrs, 1st ..... G. Chesterman 3

Also ran; Richman, aged, 1st; Catinka, 5 yrs, 1st 5lb; Brown Holland, aged, 1st 10lb; Miss Jeffery, 6 yrs, 1st 10lb; Craven, aged, 1st 10lb.

5 to 2 agst Labyrinth, 11 to 4 agst Catinka, 6 to 1 agst Verity, 8 to 1 agst Newport, 10 to 1 agst Richman, and 14 to 1 agst Brown Holland. Won by a length; same between second and third.

The HIRINGHAM GRAND ANNUAL HANDICAP of 15 sovs each, 5 ft, with 200 added; winners extra; the second received £25. About three miles and a half.

Mr. Gartlan's b g Rock Savage by Fright—X. L. by Polish, aged, 1st 3lb ..... Mr. St. James 1

Lord M. Beresford's Chimney Sweep, aged, 1st 3lb ..... Jones 2  
 Mr. S. Davis's Despair, aged, 1st 5lb ..... S. Daring 3

Captain Paget's Chilblain, aged, 1st 5lb ..... Lord M. Beresford 0  
 Mr. R. Schonfeld's Monte Valerien, aged, 1st 8lb ..... R. Marsh 0  
 Lord Anglesey's Bugle March, aged, 1st 10lb ..... J. Adams 0  
 Lord Lonsdale's Curator, 5 yrs, 1st 9lb ..... Jewitt 0  
 Lord Aylesford's Hearty Girl, aged, 1st 7lb ..... Mr. A. Coventry 0  
 Mr. H. F. Hobson's Bon Bon, 5 yrs, 1st 3lb ..... Levitt 0

6 to 5 agst Chimney Sweep, 3 to 1 agst Bugle March, 5 to 1 agst Curator, 10 to 1 agst Monte Valerien, 12 to 1 agst Rock Savage, 14 to 1 agst Hearty Girl, 20 to 1 agst Despair, and 25 to 1 agst Chilblain. Won by ten lengths; a head between second and third.

The OLTON SELLING PLATE of 40 sovs; weight for age, with selling allowances. About two miles.

Lord Aylesford's b g Radnor by Honiton, aged, 1st (£50) ..... Mr. A. Coventry 1

Mr. Hobson's Longford, aged, 1st (£50) ..... Mr. St. James 2  
 Mr. Poole's Dunois, aged, 1st (£50) ..... Hales 3  
 Mr. T. Evans's Alba, aged, 1st (£50) ..... S. Fleming 0

7 to 4 on Radnor, 9 to 4 agst Longford. Won by a head; a bad third. Sold to the Duke of Montrose for 160 guineas.

An OPEN HUNTERS' STEEPELCHASE of 3 sovs each, with 30 sovs added; weight for age, with penalties and allowances. About two miles.

Mr. Emery's ch g Arthur by Pathfinder—Fenella, aged, 1st 4lb ..... Mr. E. P. Wilson 1

Mr. H. Scarborough's Lucy, aged, 1st ..... Lord M. Beresford 2  
 Mr. C. Gregg's Lancaster, aged, 1st 4lb ..... Mr. F. Gregg 3

Also ran; f by General Peel, 4 yrs, 1st 7lb; Boanerges, 6 yrs, 1st 4lb.

6 to 5 on Lucy, 5 to 1 agst Boanerges, and 6 to 1 agst Lancaster. Won by three lengths; same between second and third.

## LIVERPOOL SPRING MEETING.

THURSDAY, MARCH 28.

The LIVERPOOL SPRING CUP of 500 sovs in specie, added to a handicap sweepstake of 20 sovs each, 15 ft; second receives 50 sovs; third saves stake of a hundred on a handicap after February 6, at noon, 10lb twice, or of 200 sovs, 12lb extra; one mile and a quarter, 50 subs, of whom 27 pay 3 sovs only.

9 2 Hesper, 5 yrs ..... 7 10 Genuine, aged ..... 6 11 King Clovis 4 yrs ..... 6 9 Precentor, aged ..... 6 2 Ranald M'Eagh, 4 yrs ..... 5 Kingsclere, 4 yrs ..... 5 Speculation, 4 yrs ..... 3 yrs ..... 6 0 Rowan, 3 yrs ..... 6 0 Miss Pool, 3 yrs ..... 5 13 Astronomer, 3 yrs ..... 5 12 f by Tynedale, Dame Marion, 3 yrs ..... 5 12 Reflex, 3 yrs .....  
 8 8 John Day, 5 yrs ..... 7 10 Winchilsea, 4 yrs ..... 7 5 Piccalilli, 4 yrs ..... 7 4 Strike, 5 yrs ..... 7 1 Estelle, 4 yrs ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....  
 8 4 Footstep, 5 yrs ..... 7 5 Kingsclere, 4 yrs ..... 7 4 Strick, 5 yrs ..... 7 3 Strike, 4 yrs ..... 7 1 Estelle, 4 yrs ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....  
 8 3 Mars, 6 yrs ..... 7 5 Speculation, 4 yrs ..... 7 4 Strick, 5 yrs ..... 7 3 Strike, 4 yrs ..... 7 1 Estelle, 4 yrs ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....  
 8 2 Altyre, 4 yrs ..... 7 4 Piccalilli, 4 yrs ..... 7 3 Strick, 5 yrs ..... 7 2 Strike, 4 yrs ..... 7 0 Estelle, 4 yrs ..... 6 12 f by Tynedale, Dame Marion, 3 yrs ..... 6 12 Reflex, 3 yrs .....  
 8 0 Advance, 5 yrs ..... 7 4 Strick, 5 yrs ..... 7 3 Strick, 5 yrs ..... 7 2 Strike, 4 yrs ..... 7 0 Estelle, 4 yrs ..... 6 12 f by Tynedale, Dame Marion, 3 yrs ..... 6 12 Reflex, 3 yrs .....  
 8 0 Blantyre, aged ..... 7 4 Strick, 5 yrs ..... 7 3 Strick, 5 yrs ..... 7 2 Strike, 4 yrs ..... 7 0 Estelle, 4 yrs ..... 6 12 f by Tynedale, Dame Marion, 3 yrs ..... 6 12 Reflex, 3 yrs .....  
 7 12 Perkin Warbeck, 6yrs ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....  
 7 11 Il Gladiatore, 4 yrs ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....  
 7 11 Owton, aged ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....  
 7 10 Harbinger, 4 yrs ..... 6 13 Redoubt, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 13 Lancaster, 4 yrs ..... 6 11 c by Mogador, Jezelab, 4 yrs .....

MR. PEPPIE'S address is  
 2, Place Frédéric Sauvage,  
 Boulogne-sur-Mer.—[ADVT.]

## COURSI NG.

## WATERLOO COURSING MEETING.

(OVER ALTCAR.)

WEDNESDAY, February 20, and following days, 1878.

Patron, Earl of Sefton. Committee: Earl of Stair, Lord Lurgan, Colonel Goodlack, Messrs. T. Brocklebank, T. H. Clifton, R. Jardine, and T. D. Hornby (Hon. Secretary). Assistant Secretary: Mr. John Bell, 14, East Bank-street, Southport.

The WATERLOO CUP; sixty-four subscribers, at £25 each; winner, £500; second, £200; two dogs, £50 each; four dogs, £30 each; eight dogs, £20 each; sixteen dogs, £10 each; the Waterloo Purse and Waterloo Plate, £360.—Total, £1,600.

The JWAVERLOO PURSE of £215, taken from the Cup stakes, for the thirty-two dogs beaten in the first round of the Cup; winner, £75; second, £30; two dogs, £15 each; four dogs, £10 each; eight dogs, £5 each.

The WATERLOO PLATE of £145, taken from the Cup stakes, for the sixteen dogs beaten in the first ties of the Cup; winner, £75; second, £30; two dogs, £10 each; four dogs, £5 each.

To be governed by the National Club rules, except that nominations will not be void by reason of postponement.

The dogs to be named and stakes paid before five o'clock p.m. on Tuesday, February 19, or on any day to which the draw may be adjourned in case of a postponement.

## THE WATERLOO CUP NOMINATORS AND THEIR PROBABLE REPRESENTATIVES.

E—Mr. R. W. Abbott's r w d p Anchor, by Cavalier—Gipsy Queen

I—Mr. G. J. Alexander's r d Annalio (late Wild Orphan), by Royal Joseph—Lady Lue

E—Mr. A. Allison (Mr. W. R. Scowcroft) ns w b p Sal o' the Mill, by Hayberry Mill—Beda

S—Mr. C. J. Bedford's r d p Milburn, by C.B.P.—Safranza

S—Mr. J. Binning's r w d Boy of Boys, by Blandmire—Lively Bess

E—Mr. T. L. Boote's b p Scorns Repose, by Willie Galwey—Mischief

S—Mr. W. G. Borron's b w d Bit of Shamrock, by Pretender—Swinburnia; or f b Bonny Breastknot, by Black Knight—Diving Bell

E—Mr. J. Briggs's b k Brow Lass, by Blackburn—Happy Lass

E—Mr. A. Brisco's f b Ben-y-Bay (late Islav), by Iowa—Bonnie Nannie

E—Mr. T. Brocklebank's b k d Parabobs, by Blue Villain—Battlement

S—Mr. R. B. Carruthers ns (Mr. Boardman's) r w d p Badsworth, by Bacchanal—Lively Bess

E—Mr. T. Caulfield's w b e Joy Bell, by Royal Joseph—Lady Lue

E—Mr. T. H. Clifton's w d p Corporal-Major, by Farrier—Canteen

E—Mr. J. Codling ns (Mr. Whitsed's) r d p Whistling Dick, by Peasant Boy—Widgeon

E—Mr. B. Colman ns (Mr. J. S. Postle's) bk w b p Palm Flower, by Countryman, dam by Willie Wylie

S—Mr. G. Cowan ns (Mr. R. M. Douglas's) bk w d p Danube, by Hopeful Joe—Don't Forget

E—Mr. G. Darlington's r w b Deceit, by Bacchanal—Sea Fly

E—Mr. E. Davey's w t d p Dull Minstrel, by Peasant Boy—Musical

E—Mr. W. D. Deighton ns (Mr. Briggs's) w bd d Bigot, by Tory-Ballot Box

I—Mr. R. M. Douglas's b w d p Dulce Domum, by Contango—Hebe

I—Mr. W. J. Dunbar

S—Mr. N. Dunn's b w b Britannia, by British Flag—Requiem; or w b d Don Mateo (late Solomon), by British Flag—Hannah

E—Mr. E. L. Ede's r w b p Queen Lydia, by Cæsarius—Crosspatch

E—Captain Ellis ns (Mr. H. Brown's) r d p Barometer, by Chronometer—Bonnie Broom

E—Mr. R. Evans's r w b Early Morn, by Improver—Zephyr; w bd May

Morn, by Birdcatcher—Highland Lassie; or r d Robin Gray, by Duncan—Adieu

E—Mr. G. Lawton ns (Mr. W. H. Scott's) w bd d Teesdale, by Weardale—Lill

E—Mr. C. E. Marfleet's w bk b Myosotis, by Blackburn—Miriam

I—Mr. W. H. Massy's b k d Monte Rosa, by Michael Patrick—Mer de Glace

E—Mr. H. G. Miller's b d by Banrig—Lina; or bk w d Marksman, by Countryman—Lina&lt;/

## "MAMMON," AT THE DUKE'S

If any play can attract playgoers to the theatre with many aliases in Holborn, a drama of the powerful interest, skilful construction, and direct literary excellence of Mr. Sydney Grundy's *Mammon*, ought surely to do so. On the occasion of its first production at the Gaiety, we were glad to insist warmly on the exceptional merits of this piece. Now that it is again produced, with a more adequate cast than hitherto, we have no hesitation in saying that there is not at present on the London stage a play

better worth going to see. An artistic alteration in the final scene of *Mammon*, makes the leading character, Sir Geoffrey Heriott, a thoroughly consistent type. Mr. W. H. Vernon's performance of this part is also greatly improved. It is now a really powerful, well-balanced piece of acting. The actor successfully achieves a realism in his creation, that cannot fail to impress the spectators. The value of his performance is no doubt greatly enhanced by the fact that the part of Lady Heriott is now played with the force, dignity and pathos which it requires. Miss Louise Moodie in this character is excellent. In the powerful

scene at the close of the second act, wherein the daughter has to choose between mother and father, Mr. Vernon and Miss Moodie both act with an intensity rarely exhibited on the stage. Mr. I. C. Beveridge, in his original character of Mark Chinnery, is of great service to the piece. His portrait of the rough north country millionaire is an exceedingly clean character-sketch. Mr. Everard, as George Sorrel, Mr. Langford, as Wentworth, the highminded editor, and Mr. Jordan, as Parker, are fairly adequate to the demands of their different parts. Miss Florence Chalgrove, in the somewhat forbidding part of Mrs. Chinnery, looks well, plays



"POSTING HER VALENTINE."

Loin des yeux, près du cœur.

intelligently, albeit she has to struggle somewhat with a scemingly unnecessary foreign accent. Miss Maud Taylor would play *Violet* very prettily if she were less constrained. It seems to us, that if the melodramatic traditions of the Duke's Theatre come to be ignored, and money expended upon the luxurious upholstering of the auditorium, and an appeal made through pieces of the high quality of *Mammon*, to the better class of play-goers, the fortunes of this hitherto unfortunate play-house would be changed and a tide of prosperity would set in.

## PIGEON SHOWS AND THE LAW.

SOME twelve months ago a pigeon and poultry show took place in the Winter Garden at Bournemouth, to which a Mr. Parsons, of Dorchester, sent several exhibits, which carried off prizes, amounting, with entrance fees, to £3 18s. The prizes awarded by the judges, however, were in several instances never received. The secretary, Mr. Mercer, was sued at a prior court, but the case was dismissed, as he was simply a servant of the company. It was contended at the Bournemouth County Court on Saturday

before Mr. I. E. P. Lefroy (judge), that there being nothing to show that the company were the party getting up the show, the committee were not liable. The judge said this was a similar case to others that had been before him with respect to the same company. He had the disposition to help plaintiff, but he did not see how he could legally do it. Plaintiff could have proceeded against the company, but then he could only have taken a dividend on the amount, as the affairs of the company were in liquidation. He must give a verdict for the defendant.

## OUR CAPTIOUS CRITIC.

PROMPTED by thoughts of the happy festival of St. Valentine, that anniversary when all right-minded Christians pay ornamental, pictorial, and poetic tribute to those they love, I have prepared a sketch for the especial delectation of the New York *Illustrated Dramatic and Sporting News*, that organ of originality and



honesty which has recently flashed across the Continent of America, or at least that portion of the Continent where its proprietor has pitched his wigwam.

Attention has been called on more than one occasion to this flattering imitation of the paper I have the honour to write for at this moment, in the circular notes of the same.



There is a page of this New York Smuggler especially set apart for the lucubrations of "The Gent in the Aisle Seat." It has been pointed out before that this "Gent," with pleasing inaccuracy, has appropriated sketches, that have erstwhile illustrated my articles here, for the illumination of Yankee matter utterly foreign



to their original intention. This fact, coupled with the prefatory address of the "Gent's" Editor in the first number of his paper, to the effect that the artists engaged by him would be remunerated handsomely, has, of course, filled my bosom with sweetness and love towards him and his underlings. The only return I crave, in recognition of the little tribute that heads this article is, that "The Gent in the Aisle Seat" may be allowed to have it rubbed down, re-engraved, and inserted in one of his future articles.

This bilious February weather is not the most promising time in which to attend a morning performance at a theatre, much less to venture on a dose of recitations given in the smaller of Willis's Rooms; nevertheless myself and a few other enthusiasts gathered ourselves together at this place last Saturday to hear Mr. Turquand and Mr. Walter Pelham give some readings. As I took my seat, I noticed a moody and sombre young gentleman reclining gracefully, with folded arms, in a chair placed upon some packing-cases, which served as a platform, at the further end of the room. Presently Mr. Turquand (for it was he) rose, and, amid the breathless silence of the faithful few, commenced, aided by four spluttering candles, to throw some new and original, if not satisfactory, light upon the rendering of certain portions of Shakespeare. Unabashed by the thrilling reception this performance met with, he next proceeded to indulge us with "The Bells," which poem he sang with considerable force and



The day of the Deserter

humour. Mr. Pelham then tripped lightly on to the packing cases, and, with that subtle sense of fun for which he is noted, began immediately to give exquisitely droll imitations of exactly the class of persons that Mr. Turquand would be associated with in the minds of the audience. In these imitations of Penny Readings, Mr. Pelham has ample opportunity of displaying his extraordinary change of facial expression, and of voice. I was somewhat tickled at a gentleman who entered the hall at the moment when the entertainer was reciting the "Lay of the Deserter;" he first gazed in wonderment, then indignantly demanded what such a person could mean by coming before the public in such a condition, and, failing a satisfactory answer, went angrily out. Mr. Turquand next froze his hearers with selections from *Hamlet* and "Phil Blood's Leap," and had it not been for the timely thaw which set in when Mr. Pelham exhibited his pictures, and sang the song of "The sweet Dundee," I am afraid many of us would not have soon recovered.

At the Opera Comique, Mr. D'Oyley Carte has kept his promise to continue the production of comic opera, purely English both in book and music. Mr. Albery is the latest of our dramatists who has indulged in a mild flirtation with opera bouffe. His fanciful



Mr Albery's latest flirtation.

operetta of the *Spectre Knight* shows him thoroughly capable of this sort of work. When made merry with the champagne-like music of Mr. Alfred Cellier, his humorous rendering of fanciful ideas is greatly enhanced. The dressing of the characters was quaint, and reminded me strongly of some of Doré's comic sketches, but their effect was marred by the ridiculously new material of the tents occupied by the banished Duke and his threadbare retainers. The little piece was well received on its first production, though, I fear, the heavier guns of *The Sorcerer*, which followed, impaired the pleasant impressions the audience might have of it. This latter piece has gained much by Mr. Cellier's toning down of the orchestral music, and the introduction of Miss Giulia Warwick as the heroine, her quiet style of dressing being much preferable to Miss Alice May's upholstery of green silk and velvet. Mr. Bentham has judiciously abandoned the penny cane, which I imagine was the real grievance the military gentlemen whose uniform he copied had against him.

*Not Such a Fool as He Looks*, at the Globe, is one of the successes of the season, and all London is rushing to see Mr. Toole as "Chawles." No wonder—for a more genuinely humorous and amusing impersonation has not been seen on the stage for many a long day. The screen scene is simply immense.

"In Sheridan's time folks were loud in their praise  
Of his play with the screen scene—the famed 'School for Scandal.'  
But Byron's new drama a screen too displays,  
And never an actor who played in those days  
To Toole in his screen could e'er hold a candle."  
—Court Circular.

## MISCELLANEOUS NOTES.

MRS. TOWNEND HALL's theatricals at Cromwell-road, which took place on the 13th, fully came up to the sanguine expectations of the large and appreciative audience, who for the most part had either seen, or heard beforehand great things of, Mrs. Monckton and Sir Charles Young as amateurs. The first piece, *Comedy and Tragedy*, gave evidence to the careful tuition that Mrs. Monckton has received, which, combined with her natural intelligence and grace, has placed her immeasurably above most other amateur actress of the day. Sir Charles Young ably played the part of the poet lover, a part so difficult that few amateurs could attempt it, without risk of bringing down ridicule upon themselves. Captain Hughes-Hallett's impersonation of the old notary was good, and his "get up" excellent; while Miss Helmore acted both quietly and well. The brightly written comedietta, *A Happy Pair*, admirably sustained by Mrs. Monckton and Sir Charles Young alone, brought the evening's entertainment to a most successful conclusion.

MR. WALTER PELHAM'S READINGS.—On Saturday last Mr. Walter Pelham gave his inimitably clever and humorous entertainment at Willis's Rooms, in the presence of a large and fashionable audience. His success was perfect, and—deserved. Mr. Pelham has no superior in his peculiar line, and it is therefore a pity that his peculiarly comic, and marvellously truthful, imitations of Rare Readers and Street Itinerants are not often seen. Mr. Pelham was "assisted" by Mr. Turquand, barrister-at-law, a young gentleman who aspires to be considered a finished elocutionist. We should be glad to say a word in his praise, but we cannot conscientiously do so. In all gentleness we refrain from an elaborate criticism of his remarkably pretentious efforts.

WE have much pleasure in stating that their Royal Highnesses the Prince and Princess of Wales have graciously consented to inaugurate the new buildings of the Royal Masonic Institution for Girls. And that the Most Worshipful Grand Master will appoint a day in March for the ceremony.—*The Freemason*.

JOSEPH HATTON AND "CRUEL LONDON."—The *New York Daily Graphic* has the following:—"Joseph Hatton's last novel, 'The Queen of Bohemia,' has gone rapidly through a first edition, and is one of the special successes of the London season. It is said to have been originally written for a New York publisher, against whom the author is instructing counsel to bring an action for breach of contract. Mr. Hatton is succeeding Miss Braddon as the leading novelist for this year of the Provincial Press Confederacy in England, for whom he is now writing a novel called 'Cruel London.' The opening chapters must have had a circulation of something like two millions. Chapman and Hall will publish it, on its completion, in the usual three-volume form, in the spring." In "Cruel London" Mr. Hatton discloses some lively, varied, and interesting features peculiar to London life, which he portrays in powerful and thrilling language, wholly free, however, from sensationalism, or anything repulsive to refined taste. As readers of it may have anticipated, the story is just now entering into the most exciting scenes of its plot, promising eminently to justify its title, and bringing out strong incidents foreshadowed in the earlier chapters. The *Chicago Times*, the leading journal of Western America, has a clever, complimentary, personal sketch of Mr. Joseph Hatton, written, it is said, by Mr. F. B. Wilkie, one of the responsible editors of the *Times*, now on a tour in Europe. By the way, we are enabled to state that the little difficulty mentioned in the *Graphic* has been settled.—*Bolton Evening News*.

THE Royal Society for the Prevention of Cruelty to Animals have presented to the Zoological Society the royal swan, marked by a ring round the neck (instead of by nicks on the mandible, as in England), which was recently granted to them by the King of Holland for the purpose of appearing as a witness in the late swan-upping case at Slough. The bird may now be seen on the waters of the Zoological Gardens with an ivory ring upon its neck, showing the Continental method.

THERE died recently at the farm of Yondertown, in the neighbourhood of Banff, a pony which had nearly completed its 34th

year. It was exhibited in the extra class at the show of the Highland Society at Aberdeen in 1847, when it was awarded the silver medal.

SALMON fishing on the rivers Dee, Don, and Deveron was opened on Monday, under the most encouraging auspices. For many years such large takes have been unknown on an opening day. Foul salmon were numerous and were rather troublesome to anglers. The price of salmon has not been so low in Aberdeen for twenty years, and the bulk of the fish was despatched to the London market. All appearances indicate a successful season.

An importation of hazel grouse from Russia was sold last week by London game dealers. This was the first consignment of this species of grouse. They are smaller than English or Scotch grouse, and are sold at 2s. 6d. to 3s. per brace.

A NEW contemporary called the *Statist* is on the eve of starting for economists and men of business. It will have novel features, and promises to be useful and attractive.

THE Secretary of State for the Home Department has varied the close time for wild fowl in the county of Carnarvon, so as to be from the 1st of March to the 1st of August, instead of from the 15th of February to the 10th of July. In Norfolk and the Eastern Division of Suffolk the close time will be from March 1 to July 10. In Brecon, Carnarvon, Southampton, Devonshire, and Dumfries, from March 1 to August 1. In Queen's County, Wicklow, and Somerset, from March 1 to August 12. In Essex and Kent, from March 15 to August 1. In Dorset, from Feb. 15 to August 1.

ON Saturday a large number of coursing men were present at the sale of greyhounds from the kennel of Mr. W. H. Clark, Hook House, Howden, Yorkshire, which took place at Aldridge's repository. Three and a half brace of saplings by Peasant Boy, and whelped by Bessie last year, fetched 118½ guineas; a black and white sapling by Peasant Boy, whelped by Honeymoon last April, made 28 guineas; Cheetah, a first-season dog, fetched 50 guineas; a brace by Peasant Boy—Double or Quits produced 30½ guineas; Skating Rink by Bethell, a second-season dog, realised 95 guineas; and the entire kennel, comprising 12½ brace, brought 47½ guineas.

IT seems to be the fashion in Germany for eminent artists to exercise their imagination and their art on designs for curtains in theatres. A short time ago Ferdinand Keller's magnificent curtain for the *Neue Court Theatre* at Dresden was exciting admiration, and now Prof. Eisenmenger, of the Vienna Academy, has just finished a painting measuring thirteen mètres in width, and more than ten in height, for the town theatre at Augsburg. The subject chosen by Eisenmenger is the Origin of Fable, and the figure of *Aesop* occupies a central place in the composition. The work is evidently one of those elaborate efforts at symbolical representation over which German art seems to take pleasure in wasting its powers from time to time.

## SALE OF BLOOD STOCK AND HUNTERS AT TATTERSALL'S, ON MONDAY LAST.

## HUNTERS.

The Property of and Bred by Mr. J. E. Bennett, Theddington, Rugby.

	Gs.
Lucy Blunt, ch m, 6 yrs, by Mogador out of Doubtful	80
Graceful, ch m, 5 yrs, by Mogador out of Doubtful	100
Clementine, b m (h-b), by Mogador out of Lady Florence, by Canope	120
Refunder, b g (h-b), by Mogador—Rosalie, by Canope	20
The Muleteer, ch h, 5 yrs, by Mogador—Roma, by Oxford	250

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	
Beatrice (1860), by Voltigeur out of Bribery, by The Libel	covered by General Peel
Boundary (1866), by Stockwell out of Bribery	covered by Hermit
Cantine (1856), by Orlando out of Vivandière, by Voltaire	covered by Cardinal York
La Belle Hélène (1866), by St. Albans out of Tetterima	by Voltigeur
covered by Hermit	Mr. Taylor

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	
Beatrice (1860), by Voltigeur out of Bribery, by The Libel	covered by General Peel
Boundary (1866), by Stockwell out of Bribery	covered by Hermit
Cantine (1856), by Orlando out of Vivandière, by Voltaire	covered by Cardinal York
La Belle Hélène (1866), by St. Albans out of Tetterima	by Voltigeur
covered by Hermit	Mr. Taylor

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	
Beatrice (1860), by Voltigeur out of Bribery, by The Libel	covered by General Peel
Boundary (1866), by Stockwell out of Bribery	covered by Hermit
Cantine (1856), by Orlando out of Vivandière, by Voltaire	covered by Cardinal York
La Belle Hélène (1866), by St. Albans out of Tetterima	by Voltigeur
covered by Hermit	Mr. Taylor

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	
Beatrice (1860), by Voltigeur out of Bribery, by The Libel	covered by General Peel
Boundary (1866), by Stockwell out of Bribery	covered by Hermit
Cantine (1856), by Orlando out of Vivandière, by Voltaire	covered by Cardinal York
La Belle Hélène (1866), by St. Albans out of Tetterima	by Voltigeur
covered by Hermit	Mr. Taylor

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	
Beatrice (1860), by Voltigeur out of Bribery, by The Libel	covered by General Peel
Boundary (1866), by Stockwell out of Bribery	covered by Hermit
Cantine (1856), by Orlando out of Vivandière, by Voltaire	covered by Cardinal York
La Belle Hélène (1866), by St. Albans out of Tetterima	by Voltigeur
covered by Hermit	Mr. Taylor

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	
Beatrice (1860), by Voltigeur out of Bribery, by The Libel	covered by General Peel
Boundary (1866), by Stockwell out of Bribery	covered by Hermit
Cantine (1856), by Orlando out of Vivandière, by Voltaire	covered by Cardinal York
La Belle Hélène (1866), by St. Albans out of Tetterima	by Voltigeur
covered by Hermit	Mr. Taylor

The Property of a Gentleman.

Cricketer, 6 yrs, by Umpire out of Tit Bit	140
Not Out, ch h, by Umpire out of Surge	130
Br h, 5 yrs, by The Drake out of Doralice	22

BROOD MARES.

The Property of the late Marquis of Ailesbury.	

THE ASHDOWN OPEN COURSING MEETING will take place, by the kind permission of the Earl of Craven, on MONDAY, the 25th February, 1878, and following days, when the following stakes will be run for:—

The CRAVEN CUP, for 32 dogs and bitches, all ages, at £10 10s each, p.p., with Piece of Plate added.

The UFFINGTON STAKES, for 32 dogs of 1876, at £6 10s. each, p.p.

The ASHDOWN STAKES, for 32 bitches of 1876, at £6 10s. each, p.p.

To name to the Honorary Secretary, at the Red Lion, Lambourne, before four o'clock p.m., on Monday, the 25th February, 1878, after which the draw will take place.

The LABOURNE STAKES, for 16 dogs and bitches of 1876, at £4 10s. each, p.p.

The COMPTON STAKES, for 16 all-aged dogs and bitches, at £4 10s. each, p.p.

To close on Tuesday, 26th February, at six o'clock.

Applications for nominations to be made to the Honorary Secretary, accompanied with a cheque for the amount, without which none will be granted.

Double nominations granted in the Craven Cup, Uffington, and Ashdown Stakes.

The Earl of CRAVEN,

T. QUIHAMPTON, Esq., Colonel GOODLACE, V.C., Committee of G. K. SMITH, Esq. Management.

J. EAST, Esq., Mr. N. K. WENTWORTH, Judge.

A. NAILDR, Slipper.

H. F. STOCKEN, Honorary Secretary, 67, London-road, Brighton.

SANDOWN PARK CLUB, Esher, SURREY.

FIRST SPRING MEETING, 1878, will take place on TUESDAY and WEDNESDAY, February 26th and 27th. Commencing at 1.30 o'clock each day.

Good Loose Boxes for Racehorses on the Course. Charges 10s. 6d. per day. Hay and Straw found.

Good Stabling for Carriage Horses on the Course. Charges 2s. 6d. each. No Fees.

Frequent Trains from Waterloo, Vauxhall, Clapham Junction, and other stations, as Advertised.

A Special Train for members only will leave Waterloo Station, from No. 5 platform, at 12.30 each day.

HWFA WILLIAMS.

Glasgow Agricultural Society.

STALLION SHOW.—ANNUAL SHOW of CLYDESDALE and THOROUGHBREDS, in the Cattle Market, Glasgow, on Tuesday, Feb. 26.

Two Clydesdale Stallions will be selected for the Glasgow district. Premiums £100 each.

One Thoroughbred Stallion. Premium £100.

Deputations from distric societies should communicate with the Secretaries as early as possible.

Entry schedules and further particulars may be had on application to the Secretaries.

Entries received up till Saturday Feb. 16.

MARK MARSHALL, Secretary.

145, St. Vincent-street, Glasgow, Jan. 4, 1878.

COLTS and HORSES BROKEN, easy mouthed and temperate, and exercised by using JOCKEYS OF WHALEBONE and GUTTA PERCHA, 70s.; hire 2s. a week. Crib-biting Straps, from 2s.; Safety Springs to Reins, 12s.; leg fomenters, from 15s.; Fetlock, Speedy Leg, Hock Knee Boots.

BLACKWELL, Saddler, &c., Patentee, 250, Oxford-street. Of all saddlers.

PLATE SWIMMING! (DUNLOP'S PATENT.) Improved Swimming Plates are now procurable at twelve and sixpence the set. Instruction Book, One Shilling. Address Messrs. R. J. HAMMOND, Stourcliffe-street, Edgware-road; or, Manager, Blenheim Works, Eagle Wharf-road, Hoxton.

"These plates make a powerful swimmer of a weak one."

HINTON'S ROYAL SPA HOTEL, SHANKLIN, ISLE OF WIGHT.

The most sheltered position for a Winter Residence on the island. Table d'Hôte (separate tables) at seven o'clock. Ladies' Drawing Room. Boarding Terms. Tariff on application.

FINDLATER'S WHISKIES "BEST OLD IRISH" AND "BEST ISLAY MALT," 20s. per Gallon; 40s. per Dozen, Are the produce of the old-fashioned POT STILL, softened and mellowed by age only.

33, WELLINGTON STREET, COVENT GARDEN. 20, SLOANE STREET, KNIGHTSBRIDGE.

LIQUEUR GINGER BRANDY

HENRY BRETT & CO., LONDON.

KINAHAN'S LL WHISKY. THE CREAM OF OLD IRISH WHISKIES.

Pure, mild, mellow, delicious and most wholesome. Universally recommended by the Medical Profession. Dr. HASSALL says:—"The Whisky is soft, mellow and pure, well matured, and of very excellent quality."

20, GREAT TITCHFIELD STREET, W.

CISTERN FILTERS.—The Last Improvement.—LIPSCOMBE and Co.'s PATENT SELF CLEANING CHARCOAL CISTERNS FILTER is an immense improvement, gives no trouble to servants, three times more efficient and seven times more durable than any other cistern filter. More than 11,000 in use. May be rented in London.—44, Queen Victoria-street, and 69, Oxford-street. Removing from Temple-bar.

DINNEFORD'S MAGNESIA.

DINNEFORD'S FLUID MAGNESIA

The Medical Profession for over Forty Years have approved of this pure solution as the best remedy for ACIDITY of the STOMACH, HEART-BURN, HEADACHE, GOUT, and INDIGESTION,

and as the safest Aperient for Delicate Constitutions, Ladies, Children and Infants.

DINNEFORD'S MAGNESIA.

## OSLER'S GLASS CHANDELIERS.

WALL LIGHTS AND LUSTRES FOR GAS AND CANDLES. CHANDELIERS IN BRONZE AND ORMOLU.

DUPLEX LAMPS fitted with Patent Extinguisher.

KEROSENE and Other Oils of the Finest Quality.

TABLE GLASS of ALL KINDS and NEWEST DESIGNS.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN.

MINTONS and WORCESTER PORCELAIN and STONE CHINA.

BIRMINGHAM: MANUFACTORY & SHOW ROOMS, BROAD STREET.

LONDON: SHOW ROOMS, 45, OXFORD STREET, W.

Just published,

PRICE ONE SHILLING,

REGISTER OF INVESTMENTS,

By WILLIAM ABBOTT,

STOCK AND SHARE BROKER,

i.e., Tokenhouse-yard.

This register is designed to facilitate the keeping of accounts where investments are spread over a number of stocks and shares in the form of a "Trust." It is hoped that this book will suggest to Investors an easy method of showing at a glance the position of their Securities.

BATES, HENDY, AND CO., 4, Old Jewry.

### FOOTBALL.

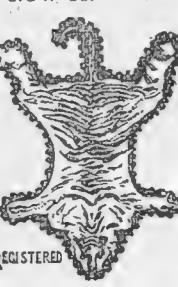
JOHN LILLYWHITE invites inspection of his splendid stock of Rugby, Association and other FOOTBALLS, which stands unequalled for shape, durability, and price—10s. 6d., 9s., and 8s. each.

Every article kept for use in the game—Jerseys, Stockings, and Caps, Goal-posts, and Flags. Publisher of the only authorised edition of the Rugby Football Union Laws, post free 3d.

J. L. begs to caution the public against being misled by other firms advertising as J. Lillywhite. Please send for Illustrated Catalogue, which will be sent post-free. Please direct in full:

JOHN LILLYWHITE,  
Cricket and Football Warehouse,  
10, Seymour-street, Euston-square,  
London, N.W.

NOW ON VIEW.



WARD & CO., NATURALISTS,

158, PICCADILLY LONDON.



DAY, SON, & HEWITT'S STOCKBREEDERS'

MEDICINE CHEST

For all Disorders in HORSES, CATTLE, CALVES, SHEEP AND LAMBS,

and particularly recommended for COWS CALVING, AND EWES LAMBING,

and or SCOUR OR DIARRHOEA IN LAMBS AND CALVES;

Also for COLIC in HORSES, and all cases of DEBILITY in STOCK.

Price Complete, with Shilling Key to Farriery, £2 16s. 6d. Carriage paid.

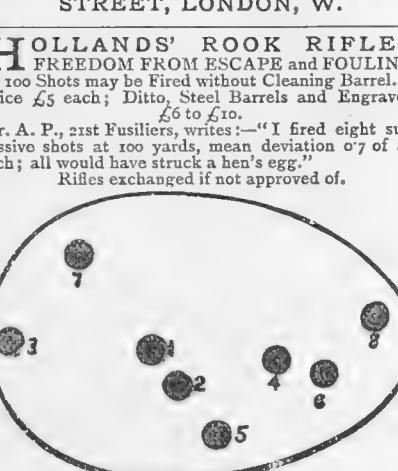
22, DORSET-STREET, BAKER-STREET, LONDON, W.

HOLLAND'S ROOK RIFLES. FREEDOM FROM ESCAPE and FOULING.

100 Shots may be Fired without Cleaning Barrel. Price £5 each; Ditto, Steel Barrels and Engraved, £6 to £10.

Mr. A. P., 21st Fusiliers, writes:—"I fired eight successive shots at 100 yards, mean deviation 6' of an inch; all would have struck a hen's egg."

Rifles exchanged if not approved of.



Scale 1/4 inch to the inch.

HOLLAND and HOLLAND, 98, NEW BOND STREET, LONDON.

Orders for Rifles must be accompanied by a remittance.

SILBER LIGHT.—The "Times" says:—"A nearer approach to sunlight than has ever before been obtained."

The Lancet says:—"Gives off nothing that can be in the smallest degree injurious." The Morning Post says:—"The highest possible degree of illumination."

SILBER LIGHT.—From Celza or Rape Oil, Petroleum, Paraffin or Kerosene, Coal or Air Gas—produces perfect combustion.

SILBER LIGHT.—With the improved burners to fit all lamps and gas fittings, The Silber Light Company Limited, Manufactory and Show Rooms, 49, Whitecross Street, E.C. \* List of Local Agents on application.

PROVIDE AGAINST ACCIDENTS BY TAKING A POLICY OF THE RAILWAY PASSENGERS ASSURANCE COMPANY,

THE OLDEST AND LARGEST ACCIDENTAL ASSURANCE COMPANY. The Rt. Hon. Lord Kinnaird, Chairman.

SUBSCRIBED CAPITAL, £1,000,000.

Annual Income, £210,000.

ACCIDENTS OCCUR DAILY!!

£1,230,000 has been paid as COMPENSATION.

To the Clerks at the Railway Stations, the Local Agent, or

64, CORNHILL, LONDON.

WILLIAM J. VIAN, Secretary.

BY APPOINTMENT TO THE QUEEN.



W. HILL & SONS, WHOLE MEAL HUNTING NUTS,

PORTRABLE, PALATABLE,

POPULAR.

The best biscuit for sportsmen yet introduced.

Sample Box forwarded on receipt of stamps, 2s. 2d.

3, Albert-Mansions, Victoria-street, S.W.

60, Bishopsgate-street, London.

£10. —In return for a ten-pound note, free and safe per post one of

BENNETT'S

LADY'S GOLD WATCHES,

perfect for time, beauty, and workmanship, with keyless action, air tight, damp tight, and dust tight.

6s., CHEAPSIDE, LONDON.

Gold CHAINS at Manufacturers' prices. P.O.O.

John Bennett, 65 and 64, CHEAPSIDE.

LIEBIG COMPANY'S EXTRACT OF MEAT.

FINEST MEAT-FLAVOURING STOCK FOR SOUPS, MADE DISHES AND SAUCES.

LIEBIG COMPANY'S EXTRACT OF MEAT.

CAUTION.—Genuine only with the fac-simile of Baron Liebig's Signature in Blue Ink across label.

LIEBIG COMPANY'S EXTRACT OF MEAT.

WILLS' BEST BIRD'S EYE.

This Tobacco is now put up in 1 oz. Packets, in addition to other sizes, the label being a reduced fac-simile of that used for the 2 oz. Packets. Also in Cigarettes, in boxes of 10 each, bearing the Name and Trade Mark of

W. D. & H. O. WILLS, Bristol and London.

BONE POWDER.

FOR POULTRY and GAME, specially prepared by us, and when used in conjunction with our MEAL will be found the most successful food for rearing game and all kinds of poultry. 20s. per cwt. carriage paid. We do not pay carriage on smaller quantities, but can inclose them in cwt. orders for our meal or dog cakes.—Address SPRATT'S PATENT, Henry-street, Bermondsey-street, S.E.

JOHN W. LEGGE, Sculptor, Aberdeen.

BERDEEN GRANITE MONUMENTS, from £5.—Carriage free. Inscriptions accurate and beautiful. Iron Railings and Tomb Furnishings fitted complete.—Plans and Prices from

JOHN W. LEGGE, Sculptor, Aberdeen.

OROIDE GOLD JEWELLERY (REGISTERED).

THE ONLY PERFECT SUBSTITUTE FOR 18-CARAT GOLD.

FULL ILLUSTRATED PRICE LIST AND OPINIONS OF THE PRESS FREE PER POST

WATCHES.

THESE ARE FASHIONED after the styles of those made by the most approved makers of gold watches, and in variety and elegance of design, choice finish, and perfect mechanism will bear comparison with the most expensive.

"It is little wonder that amongst goldsmiths and jewellers generally a strong prejudice exists against this jewellery which must prove a powerful rival to 18-carat manufactures."—Sunday Times, Sept. 24, 1876.

OPEN FACE, sunk seconds, white enamel dial, four jewels, plain or engine-turned case, various sizes ..... 21s. 25s.

Ditto ditto gold dial ditto or with richly engraved case ..... 35s. 40s.

HUNTER'S ditto, ditto, ditto ..... 30s. 35s.

DEMI-HUNTER'S ditto, ditto, ditto ..... 35s. 40s.

KEYLESS OPEN FACE ditto ditto, eight jewels, setting hand without a key ..... 42s. 48s.

KEYLESS HUNTERS and DEMI-HUNTER'S ditto,

## NEW MUSIC.

## NEW DANCE MUSIC.

## CHARLES D'ALBERT.

CHAPPELL and CO. have much pleasure in announcing the publication of several novelties by the above popular and favourite composer of dance music.

THE LOVE LETTER POLKA - - 2 0 net.  
THE ENGAGED WALTZ - - 2 0

THE DISTANT SHORE. Waltz on Arthur Sullivan's Song - - - - 2 0

THE SWEETHEARTS' LANCERS, on Arthur Sullivan's Song and other

favourite and original melodies - - 2 0

THE CLEOPATRA GALOP - - 2 0

THE FANFARE POLKA - - 1 6

THE MOLLIE DARLING QUADRILLE 2 0

SWEETHEARTS, Waltz on Arthur Sullivan's popular Song. "One of the best waltzes ever written by the above favourite Composer" - - - - 2 0

OLD FAVOURITES.

TRIAL BY JURY LANCERS, on airs from Sullivan's popular Cantata - - 2 0

TRIAL BY JURY QUADRILLE - - 2 0

TRIAL BY JURY WALTZ - - 2 0

TRIAL BY JURY POLKA - - 2 0

RINK GALOP - - 1 6

FLEUR DE THE QUADRILLE - - 2 0

FASCINATION VALSE a Trois Temps - 2 0

PRINCESS MARIE GALOP - - 1 6

SICILY QUADRILLE. Companion to "Como." - - 2 0

TWILIGHT DREAMS WALTZES - 2 0

CHARLESTOWN QUADRILLES on Popular Airs. - - 2 0

WEDDING QUADRILLE, on Christy Minstrel Melodies - - 2 0

COMO QUADRILLE, or Italian airs - 2 0

BONNIE DUNDEE QUADRILLE - 2 0

KATHLEEN MAVOURNEEN WALTZES - - 2 0

MOUNTAIN DAISY WALTZES - - 2 0

LILY OF THE VALLEY WALTZES - 2 0

WEST-END POLKA. (20th Edition) - 2 0

N.B.—A Complete List of M. D'Albert's Popular Dance Music will be sent on application.

CHAPPELL & CO., 50, New Bond-street.

JOSEPH WILLIAMS'S LIST.

LES CLOCHE DE CORNEVILLE.

OPERA COMIQUE. De Robert Planquette. QUADRILLES. By Arban. Price, Solo and Duet, 2s. each. net.

SUITE DE VALSE. By O. Métra. Price, Solo and Duet, 2s. net.

BRILLIANT FANTASIA. By E. Moniot. Price 1s. 6d. net.

QUADRILLES. By O. Métra. Solo and Duet, 2s. 6d. each net.

RONDO VALSE. By B. Richards. 2s. net.

CHANSON DU MONSE. By B. Richards. 1s. 6d. net.

VALSE BRILLANTE. By B. Richards. 2s. net.

POLKA MAZURKA. By Natif. 1s. 6d. net.

POLKA. By Arban. 1s. 6d. net.

GRAND FANTASIA. By Wilhelm Kuhne. 2s. net.

GRAND PARAPHRASE. By W. Kuhne. 2s. net.

SELECTION OF AIRS in TWO BOOKS. By Cramer. 1s. 6d. net.

COMPLETE OPERA. Piano Solo. Price 2s. 6d. net.

VOCAL SCORE. By Reece and Farnie. Ready Shortl. 1os. net.

N.B.—The sole right of representation belongs to Mr. Joseph Williams, 24, Berners-street, W., and 123, Cheapside, E.C.

CRAMER'S GRAND PIANOFORTES,

75 gs., 85 gs., 95 gs., and 105 gs.

Regent-street and Moorgate-street.

CRAMER'S PIANETTES,

from 25 gs. to 50 gs.

Regent-street and Moorgate-street.

CRAMER'S INDIAN PIANOFORTES,

45 gs. to 75 gs.

Regent-street and Moorgate-street.

CRAMER'S THREE-YEARS' SYSTEM of HIRE, applicable to all large instruments—Pianofortes, Harps, Organs for Church or Chamber, &c.

Regent-street and Moorgate-street.

DANCE MUSIC FOR THE NEW YEAR.

HAMMOND'S MUSIC PORTFOLIO.

Price 1s. each Number; post free, 13 stamps.

No. 1 contains—

Brise des Nuits Waltzes..... Lamothe.

Hydropaten Waltzes ..... Gung'l.

Manuelita Waltzes ..... Waldteufel.

Autograph Waltzes ..... Strauss.

St. David's Quadrille ..... Dan Godfrey.

Bruder Lustig Galop. .... Budik.

Contents of No. 2.

SIX WALTZES BY JOSEPH GUNG'L.

Soldaten Lieder. .... Waltzes.

Gräfenberger. .... Waltzes.

Dabeim! .... Waltzes.

Jungheilner Tänze. .... Waltzes.

Fantasielieder. .... Waltzes.

Mein schönster Tag in Berlin. .... Waltzes.

Contents of No. 4.

Frühlingslieder Waltzes. .... Gung'l.

Lille Waltzes ..... Strauss.

Le Tour du Monde Waltzes ..... Metra.

La Fiancee Waltz ..... Lamothe.

Hochzeit (Wedding) Quadrille. .... Strauss.

Pergola Polka. .... Marie.

Violin and Cornet Accompaniments to 1, 2, 3, 4, 6d. each.

Contents of No. 5.

Amoretten Tänze Waltzes, duet ..... Gung'l.

Soldaten Lieder Waltzes, duet ..... Gung'l.

A. HAMMOND and CO., 5, Vigo-street, London, W.

PATRONISED BY THE QUEEN.

Pretty Little Songs for Pretty Little Singers.—A collection of Nursery Rhymes (16)

set to music by H. West, including Little Jack Horner, Little Bo Peep, &c. A pretty book, with pretty words to pretty tunes, and the prettiest present published.

Price 1s. post free for 12 stamps.

MOUTRIE and SON, 55, Baker-street, London, W.

AMONS TOUJOURS, New French Song. By GESSLER. VICTOR HUGO'S Words. Beautifully melodic, in E for mezzo-soprano, in G for soprano or tenor. 4s., post free 24 stamps. In order to save delay, write direct to

MOUTRIE and SON, 55, Baker-street, London, W.

## NEW MUSIC.

CHARLES D'ALBERT. SORCERER LANCERS, 2s. net. SORCERER QUADRILLE, 2s. net.

On Airs from Sullivan's popular Comic Opera, now being performed at the Opera Comique Theatre, London, with immense success. METZLER and CO., 37, Great Marlborough-street, London, W.

JOACHIM RAFF. Op. 204. B flat.

No. 1. Prelude ... 2s. net.  
No. 2. Sarabande ... 1s. net.  
No. 3. Rigaudon ... 1s. 6d. net.  
No. 4. Menuet ... 1s. net.  
No. 5. Air ... 1s. net.  
No. 6. Tambourin ... 1s. 6d. net.

Complete 6s. net.

METZLER and CO., 37, Great Marlborough-street, London, W.

JOACHIM RAFF. Op. 162. G minor.

No. 1. Elegie in Sonatenform ... 2s. net.  
No. 2. Volkslied mit Variationen ... 2s. 6d. net.  
No. 3. Ländler ... 1s. 6d. net.  
No. 4. Märchen ... 2s. net.

Complete 7s. 6d. net.

METZLER and CO., 37, Great Marlborough-street, London, W.

THE SORCERER. List of Songs, &c., in "THE SORCERER." Published separately.

Aria, "When he is here" ... Constance 4s.

Ballad, "The Vicar's Song" ... Dr. Daly 4s.

Aria, "Happy young heart" ... Aline 4s.

Ballad, "For love alone" ... Alexis 4s.

Song, "My name is John Wellington Wells" ... Mr. Wells 4s.

Ballad, "It is not love" ... Alexis 4s.

Song, "Engaged to So-and-so" ... Dr. Daly 4s.

PIANOFORTE ARRANGEMENTS.

The Sorcerer (Fantasia) ... B. Richards

The Sorcerer (Brilliant Fantasia) ... R. F. Harvey

Happy young heart (Vals Brillante) R. F. Harvey

Ring forth, ye bells (Chorus) ... W. Smallwood 3s.

Oh, Joy! Oh, Joy! (Chorus) ... W. Smallwood 3s.

Happy young heart (Aria) ... W. Smallwood 3s.

Post free, Half-price.

METZLER and CO., 37, Great Marlborough-street, London, W.

Now ready.

THE SORCERER. An Entirely New and Original Modern Comic Opera, in Two Acts. By W. S. GILBERT and ARTHUR SULLIVAN. Produced at the Opera Comique. Vocal Score. Price 5s. net; or handsomely bound in cloth, 7s. 6d.

METZLER and CO., 37, Great Marlborough-street, London.

LOVE SONG (Mein Liebster Schatz), for the Pianoforte. By CH. FONTAINE, author of the celebrated SWING SONG. Post free 18 Stamps.

METZLER and CO., 37, Great Marlborough-street, London, W.

MARCHE CHINOISE. By GEORGES LAMOTHE.

MARCHE NOCTURNE. By CLEMENT LORET.

MARCHE NUPTIALE. By CLEMENT LORET.

New and effective pieces for the pianoforte. Easy and brilliant. Price 2s. each, net.

METZLER and CO., 37, Great Marlborough-street, London, W.

THE CHORISTER. Music by ARTHUR SULLIVAN. Words by F. E. WEATHERLEY. Post free 24 stamps.

"Oh sweet and dim the light and shade  
Across the Minster stealing."

Sung by Madame Antoinette Sterling with the greatest success.

METZLER and CO., 37, Great Marlborough-street, London, W.

THE CLANG OF THE WOODEN SHOON.—Four editions, 4s. each, post free 24 stamps.

No. 1. in C. Compass G to C Voice Contralto.

No. 2. in D. A to D. Contralto.

No. 3. in E. B to E. Mezzo-soprano.

No. 4. in G. G to D. Soprano.

METZLER and CO., 37, Great Marlborough-street, London, W.

THE CLANG VALSE (the Clang of the Wooden Shoon), on Molloy's popular song. Arranged by CHARLES GODFREY. Was played at the Viceregal Court, Dublin, by Mr. Liddell's Band. Solo or duet; post free 24 stamps. Septet 1s. 4d. net, or full orchestra parts, 2s. net.

London: METZLER and CO., 37, Great Marlborough-street, W.

BEDOUIN LOVE SONG. Composed by CIRO PINSETTI, and Sung by SIGNOR FOLI with great success. Price 4s.; post-free 24 stamps.

London: METZLER and CO., 37, Great Marlborough-street, W.

Just published.

ACROSS THE FAR BLUE HILLS, MARIE. New Song. By JACQUES BLUMENTHAL. Words by E. Weatherly. Sung by J. Wadmore.

Post free, 24 stamps.

London: METZLER and CO., 37, Great Marlborough-street, W.

2nd Thousand.

A ROVING LIFE. Sung by Mr. MAYBICK with greatest success. Post free 24 stamps.

London: METZLER and CO., 37, Great Marlborough-street, W.

30s. net.

GATTY'S LITTLE SONGS for



THE LOVE TEST.

## NOTICES TO CORRESPONDENTS.

All Communications intended for insertion in THE ILLUSTRATED SPORTING AND DRAMATIC NEWS should be addressed to "The Editor," 148, Strand, W.C., and must be accompanied by the Writer's name and address, not necessarily for publication, but as a guarantee of good faith. The Editor will not be responsible for the return of rejected communications, and to this rule he can make no exception.

## TO OUR FOREIGN SUBSCRIBERS.

THE ILLUSTRATED SPORTING AND DRAMATIC NEWS is so rapidly increasing its foreign and colonial circulation that its managers consider it their duty to cater more specially for their wishes in conjunction with those of home readers. With this end in view, we shall be glad to receive sketches or photographs of events having sufficient importance occurring in any of those countries in which this paper now circulates. A Special Edition is printed on thin paper, and forwarded post free to any part of the world, at the rate of £1 9s. ad. per annum, payable in advance. The yearly subscription for the ordinary thick paper edition is £x 13s. 6d.

## TERMS OF SUBSCRIPTION (POST-FREE), INLAND.

Yearly	... ... ...	£1 7 0
Half-Yearly	... ... ...	£1 14 0
Quarterly	... ... ...	£1 7 0

All P.O. Orders to be made payable to MR. GEORGE MADDICK, JUN., at East Strand Post Office. Cheques crossed "CITY BANK," Old Bond-street. OFFICES—148, STRAND, W.C.

THE ILLUSTRATED SPORTING AND DRAMATIC NEWS is to be had on the day of publication at M. K. NILSSON'S Library, 212, Rue de Rivoli, Paris.

## EXHIBITION OF JAPANESE INDUSTRIAL ART.

## JACKSON AND GRAHAM

Have just received from their Agents in CANTON AND YOKOHAMA

An important Consignment of

## RARE OLD CHINESE AND JAPANESE PORCELAIN,

EARTHENWARE, ENAMELS, AND BRONZES;

A large Collection of

## OLD JAPANESE LACQUER AND IVORY NETSKIS, Of the Highest Class;

OLD BLUE AND WHITE NANKIN WARE;

And a

## FEW PIECES of PORCELAIN from the COREA and SIAM,

Which are NOW ON SALE in three large showrooms, forming the most complete and interesting collection ever brought together. Catalogues forwarded on application.

30, to 38, OXFORD STREET, LONDON.

## FURNITURE DECORATION AND CARPETS.

## JACKSON AND GRAHAM.

## DIPLOMA OF HONOUR, VIENNA, 1873.

The Sole Highest Award for English Furniture.

## HORS CONCOURS, PARIS, 1867.

## MEDAL for "GREAT EXCELLENCE OF DESIGN and WORKMANSHIP," LONDON, 1862.

## GOLD MEDAL OF HONOUR for "IMPROVEMENTS in ENGLISH FURNITURE," PARIS, 1855.

## PRIZE MEDAL, Great Exhibition, London, 1851.

J. & G. invite a Visit to their Establishment, which will be found to offer Great Facilities and Advantages for selecting

## ARTISTIC DECORATIONS, PAPER HANGINGS AND FURNITURE

IN THE

OLD ENGLISH,  
MEDÆVAL,

FRENCH, AND  
ITALIAN STYLES.

OR

## SIMPLE, ELEGANT, AND USEFUL,

IN WHICH

## ECONOMY, TASTE, AND DURABILITY

Have been carefully studied; their new Manufactory in Ogle-street having been fitted up with the most improved Machinery and all other appliances to ENSURE SUPERIORITY and ECONOMISE COST.

Prices marked in plain figures for Ready Money.

Inexpensive Sets of DINING-ROOM and DRAWING-ROOM FURNITURE, covered and finished ready for immediate delivery.

DINING-ROOM SETS, covered in leather, from £50.

30, to 38, OXFORD STREET, LONDON.

## ANSWERS TO CORRESPONDENTS.

## DRAMATIC.

PETT BLAKE.—On March 20th, 1812, a bill was introduced into Parliament to permit the establishment of a third theatre in London, and thrown out by a majority of twenty-four, on the ground that it was not wanted. This result was said to be due to the influence exercised in the House by Mr. Sheridan.

A. B. G. W.—Wishes to know who wrote the song of which we give the first verse:

When spirits are failing me, sorrows assailing me,  
Mrs. T. railing me; children awake;  
From riot and bawling, from infancy squalling,  
And rude caterwauling, my exit I make—  
To 'scape from the worry, I'm off in a hurry,  
To Astley's, or Surrey, the Cobourg, or Hay-Market, or Drury, where beauties allure ye,  
Since playhouses cure ye of sorrows they say.

We only know that the song appeared originally in "Oxberry's Dramatic Biography," where it was signed "Triptolemus."

R. E. V.—An ordinance published by the House of Commons on the 22nd of October, 1674, contained the following provision: "For the better suppression of stage-plays, interludes, and common players, it is this day enacted by the Lords and Commons in Parliament assembled, that the Lord Mayor, Justices of the Peace and Sheriffs of the City of London and Westminster, the counties of Middlesex and Surrey, or any two or more of them, shall and may, and are hereby authorised and required to enter into all houses, and other places of the city of London and liberties thereof, and other places within their respective jurisdictions, where stage-plays, interludes, or other plays are, or shall be acted or played, and all such common players or actors as they upon view of them, or any one of them, or upon oaths by two creditable witnesses, shall be proved before them, or any two of them, to have acted or played in such play-houses or places above said—and all persons so offending to commit to any common gaol or prison, there to remain until the next general sessions of the peace, holden within the said city of London or liberties thereof as aforesaid, or sufficient security entered for his or their appearance at the said Sessions, there to be punished as rogues, according to law!"

M.P.—You will find it in Schiller's tragedy of *Fiesko*, as follows:—"An assembly was immediately called, horse, lion, tiger, elephant, bear and rhinoceros roared loudly to arms; but when the rest were consulted, lamb, hare, stag, antelope, the whole tribe of insects, birds and fishes whimpered sadly for peace. Do you see my countrymen? The timid were more numerous than the courageous; folly prevailed over wisdom; the majority, as I told you, decided; the brute creation laid down their arms and man took possession of their territory."

F. E.—The Sieur de Vines, having been treated with haughty insolence by Vestris, known in his day as "The God of Dancing," a man in whom vanity was a disease, complained to the King, who replied, "It is your own fault, gentlemen, if you run after them less, they would be less insolent." The royal reply applies in your case.

S. E. WARDLAW.—The late Carlo Blasis—whose death we chronicled last week—claimed to be the descendant of a very ancient Roman family, of patrician rank. He was born at Naples, on November 4th, 1803, his grandfather was an Admiral in the Spanish navy, his father an author and musician of considerable repute. He made his first appearance at

the Great Theatre of Marseilles, when twelve years old, and created a sensation. He remained in France some years, until he made his débüt in Paris, where he was highly successful. His ballets and books on dancing are numerous. Several were translated and re-published in this country, amongst the latter being "The Origin and Progress of Modern Dancing," "The Code of Terpsichore," which contained original music, and was illustrated, "Theory and Practice of Dancing," a work on expression in Dramatic Music, the title of which we have forgotten, chapters on private dancing, published in "The Young Lady's Book," "Walks in London," "The Art of Pantomime," &c. He was at one time Ballet Master at Covent Garden Theatre.

JACK OF CLUBS.—According to the first rule of the Garrick Club, as it originally stood—we quote it: "The Garrick Club is instituted for the general patronage of the drama; for the purpose of combining the use of a club on economical principles, with the advantages of a literary society: for the formation of a library of theatrical and costume works; and for bringing together the patrons of the drama, and gentlemen eminent in their respective circles." Campbell, the poet, was blackballed at the Garrick!

BANKER.—"De Bloedige Haag" is a play supposed to have been published in the seventh century. Its full title is *Tragædie van den Bloedige n Haag de Broeder—Moord van Jan en Cornelius de Wit*; geschiedt de 20 Oogst Maend, 1672. It is, we believe, both rare and curious. We do not know if it was ever acted, or not. It represents the de Wits, as traitors, and of the most murderous and treacherous kind, and was probably intended to please the Prince of Orange. Descendants of the De Wit family are still living in this country.

## SPORTING.

F. de A. D., BARCELONA.—"Stonehenge on the Horse," published by F. Warne & Co., Bedford-street, Covent Garden; *The Annual Racing Calendar of Races Past*, published by Messrs. Weatherby, 6, Old Burlington-street. The manager will write in reference to the other matter mentioned in your letter.

## MISCELLANEOUS.

G. W. J.—Neither exaggeration nor untruth. If you can procure the *Examiner*, or some other London papers for February or March in 1812, you will find men brought up in batches on the charge of high treason and condemned to death, because to escape the cruelties of imprisonment in France, they accepted service against their country. The horrible sentence against them, afterwards mitigated, was solemnly delivered by the Lord Chief Baron, in the court of the Sessions-house, Horsemonger-lane and ran as follows: "That you, and each of you, be taken to the place from whence you came, and from thence to be drawn on a hurdle to the place of execution, where you shall be hanged by the necks, but not till you are dead; that you be severally taken down, while yet alive, and your bowels taken out and burnt before your faces; that your heads be then cut off, and your bodies cut in four quarters, to be at the king's disposal." PIÈRE M. Q.—The old saying "To turn a cat-in-pan" means "complete turn or reversal," and was originally applied to the act of turning "head over heels," hence in that famous old song "The Vicar of Bray" we hear "A cat-in-pan I turned once more," when from a Whig the vicar turns Tory.

P. H. F.—Sultan Kuta Ghery Crim Ghery married a lady named Neilson, a family by some held to be descendants of the Irish O'Neils, (a name which implies a son of Neil or Nigel). The marriage took place when the Sultan of the Crimea was cultivating the English language and literature in Edinburgh, where the lady resided. It was said that he was maintained at the expense of the Emperor of Russia. He had a family. Where he died, and where his family can now be found, are questions we are unable to answer.

W. J. H., SCARBRO.—One of the sketches appeared in last week's number. E. S., LONDONDERRY.—Any communication you may care to send we shall be glad to consider.

PERO.—Instructions for playing "the royal game of Bezique" were published as early as 1861 in *Macmillan's Magazine*, and may have been previously published for ought we know to the contrary. The game is a comparatively old one and of Spanish origin.

ARTHUR MITTON.—If the boy is to make the sea his profession, apprenticeship has many advantages over the midshipman system. It is not only a less expensive process, the premium being about forty pounds, which the lad receives back by instalments, but more thorough and systematic, and on its termination he has had four years of steady and continuous application which ought to fit boy of ordinary ability for passing the Board of Trade examination: his employers know him well, and are usually only too glad to give him an engagement; afterwards it is, in a general way, all straight sailing. The midshipman, on the other hand, signs for the voyage only; usually pays a premium of sixty pounds for the first voyage, fifty for the second, and forty for the third, exclusive of pocket-money, mess money, outfit, etc. His work and the position he holds on board are identical with those of the apprentice; there are usually intervals and a change of ship after each voyage, and at the end he has to wait for a ship, with a slight prospect of being promoted to fourth officer, and receiving a pound a month pay, and of gradually advancing upwards, if lucky, to chief officer with, for pay, probably not more than ten pounds a month.

A CONSTANT READER.—The reference is to an epigram which was written on the occasion of a figure of King George being put on the top of Bloomsbury church steeple, and which runs as follows:—

When Henry the Eighth left the Pope in the lurch,  
The Parliament made him the head of the church;  
But when George, by succession, ruled over the people,  
The architects made him the head of the steeple.

J. E. S. FENTON, MICHIGAN.—Your letter has been handed over to the manager of the commercial department of this paper.

## THE ILLUSTRATED Sporting and Dramatic News.

LONDON, SATURDAY, FEBRUARY 16, 1878.

THE recent melancholy death by drowning of an athlete oarsman of some note in his calling, cannot but have the effect of calling renewed attention to the somewhat remarkable fact that swimming, surely one of the highest and most useful of athletic exercises, is unaccountably neglected by, among others, those most assiduous in cultivating its sister recreations by land or water. Over and over again it has happened that upsets have only not proved fatal by reason of some chance assistance at the time of the accident, and every boating season sees a fresh batch of unfortunates fall victims to the treachery of that element which they have courted indeed, but not after that fashion which enables them to subdue it in the hour of peril as in the hour of pleasure. As a rule, indeed, we may safely affirm that the one thing apparently most needful for sailors and watermen is generally the most neglected; and numbers of deaths by drowning are yearly due to causes quite preventable, and within the reach of all, from the highest to the humblest, to render as harmless as the daily occupation of an ordinary landsman. It is not many years since a Cambridge boat went down like the Royal George, "with all her crew complete," during the University race, just above Barnes Bridge; and there being more than one of them totally unable to swim, their ultimate rescue became a matter of some difficulty even with help so close at hand. Other instances could be adduced in plenty of similar accidents, and upon salt as well as fresh water, showing that the art of navigation and the science of racing are in reality but half learnt, so long as the tyro fails to initiate himself into the mysteries of swimming, the necessity for which may occur at any time, whether he cleave the dark waters of the ocean on shipboard, or guides his light canoe over the depths or shallows of rivers and streams, the abundance of which in these islands has cultivated the growing taste for aquatics in all their branches.

Our public schools of Eton and Westminster have ever been regarded as the leading nurseries of oarsmanship, and to the scholars of both these foundations "the river" has always displayed the strongest charms; but, in the former seat of learning at any rate, it soon came to be found that deaths by drowning were not unfrequent; in fact, but few years were wont to be without their melancholy records of such disasters. To obviate this,

recourse was had to a regulation, by which it became impossible for a boy to run the risk of anything more than a good ducking; for it was enacted that no one should be allowed to go on the water, under any pretence whatever, unless he had attained a certain standard of excellence in the art of swimming—which was sedulously cultivated by the authorities, and professors engaged to teach the young idea, who then took to water as naturally as ducks, and speedily became adepts in one of the most useful as well as pleasurable of exercises. Like riding, shooting, and many other kindred attainments, swimming was easily acquired and retained by youthful disciples; and thus it came to pass that the dangers of boating were minimised, if not obliterated, and since the days of "passing" (as they say at Eton), we believe we are correct in saying that not a single case of drowning has been recorded in the annals of the school, while numbers have learned early in life an art for which they had good cause to be especially grateful in after times. Other schools, while they have been unable to hold out the attraction of rowing to their *alumni*, have nevertheless done their best to popularise swimming; and there is scarcely an establishment of repute in the country which does not include in its *curriculum* of recreations what the poet Thomson rightly terms the "purest exercise of health," albeit bathing is carried on under difficulties, and in artificial pools and "puddles," as at Harrow and elsewhere.

We cannot of course hope, by any such restrictive measures as those to which we have directed attention, to influence children of a larger growth; nor to make it compulsory upon those who do their business on the water to take precautions for self-preservation in case of accident. Nor can we call to mind any country in which they "manage these things better" than in England; but, nevertheless, much good may be effected indirectly by encouraging the youth of the nation to interest themselves in the natatory art. In addition to the numberless bays, inlets, and creeks upon the shores of our island, we possess inland an abundance of lakes, rivers, and streams to which resort may be had, and which at present are comparatively little utilised in the direction we would advocate. We boast of being a cleaner race than our forefathers, and are apt to instance with pride the universality of the morning tub as an improvement upon the scanty ablutions deemed sufficient by our ancestors. But we require to go beyond our depth, if any advance is to be made in the matter of swimming; and it is a melancholy fact, that in our large towns conveniences in the shape of swimming baths are not so universal as could be desired, or if available, are not sufficiently well patronised to cause them to be multiplied. It is in these crowded places that they are most urgently required, for your artificer or handicraftsman, in populous cities pent, when released from the cares of business for his day of pleasure, mostly delights in betaking himself to the water, and to snatch a fearful joy from hopeless attempts to row, too frequently ending in an upset, when "accidentally drowned" becomes the verdict upon him, and all sorts of absurd recommendations are advocated by an intelligent jury, who can only act on the principle of locking the stable door after the steed has been stolen away.

We are fully aware that a great deal has been done, and is still being done, to popularise an acquirement which not only affords a pleasurable and healthy recreation, but is also of the utmost utility in saving the lives of others besides those of its devotees, when unexpected immersion takes place. Such men as Boyton and Cavill have, doubtless, done much to illustrate, albeit in a somewhat sensational fashion, the benefits certain to result from a successful apprenticeship to the art of which they have shown themselves such talented expositors; but after all said and done, comparatively few, if any, look upon it in the light of a necessity, only regarding it as a means to enhance the pleasures of bathing. The great majority of those who resort to sea or river for the sake of a bath are, literally and not metaphorically, mere "dabblers," taking care never to venture out of their depth, and regarding the "header" as an acrobatic feat, only to be attempted by masters of their craft. Beyond a few swimming contests at certain of our public schools and at the universities, there is nothing done to bring the art up to the level of other athletic pursuits; consequently its professors and exhibitionists are to be found only in the lower grades of society, and nothing is done to raise it in the estimation of the upper classes. 'Tis a pity, we think, that there are not more schools of swimming, especially at a time when other means of attaining the "sound mind in the sound body" are in such high favour with the flower of our youth, and when "Olympian games" excite such deep interest and command such enthusiastic audiences. Swimming may be turned to better practical account than almost any of the sister sports now in vogue, and gentle and simple alike are competent to learn and practise it without inconvenience or expense. To those engaged in matters aquatic it is nothing less than indispensable, and we commend the cultivation of it to all that way inclined, as a means of enhancing their pleasure as well as their security.

PERFECT DAYLIGHT.—Use Chappuis' Reflectors.—69, Fleet-street.—[Advt.]

PERFECTION.—MRS. S. A. ALLEN'S WORLD'S HAIR RESTORER never fails to restore Grey Hair to its youthful colour, imparting to it new life, growth, and lustrous beauty. Its action is certain and thorough, quickly banishing greyness. It is not a dye. It ever proves the natural strengthener of the Hair. Its superiority and excellence are established throughout the world. Sold by all Chemists and Perfumers.

MRS. S. A. ALLEN has for over 40 years manufactured these two preparations. They are the standard articles for the Hair. They should never be used together, nor Oil nor Pomade with either.

Mrs. S. A. ALLEN'S ZYLO-BALSAMUM, a simple Tonic and Hair Dressing of extraordinary merit for the young. Premature loss of the Hair, so common, is prevented. Prompt relief in thousands of cases has been afforded where Hair has been coming out in handfuls. It cleanses the hair and scalp and removes Dandruff. Sold by all Chemist and Perfumers.—[Advt.]

KEATING'S COUGH LOZENGES contain no Opium, Morphia, nor any violent drug. It is the most effective remedy known to the Medical Profession in the cure of COUGHS, ASTHMA, BRONCHITIS—one Lozenge alone relieves. Dr. J. BRINGLOW, M.R.C.S.L., L.S.A., L.M., writes: July 25, 1877, "Your Lozenges are excellent, and their beneficial effects most reliable; I strongly recommend them." Sold by all Chemists, in Boxes 1s. 1d., and 2s. 9d. each.—[Advt.]

## SWEET SEVENTEEN.

"Si tu savais."

How light her fairy footsteps fall !  
The garden gate she gently closes,—  
And wanders by the blossomed wall,  
While June makes mirth among the roses.

The burnished braids that bind her head,  
With careless ribbon loosely holden ;—  
Her friend Louisa calls them red,  
Louisa's brother says they're golden.

Within her sunny smiles there bask  
Three country curates—stern ascetics ;  
Why do all love her ? it's a task  
For "Physiological Aesthetics."

Her life's one gay rose-tinted scene !  
Why ! she'd be happy in a hovel,  
So long as she could skim "The Queen,"  
Or read Miss Broughton's latest novel !

Unschooled in the maturer arts  
Of picking all her friends to pieces ;  
Nor skilled to chain her lovers' hearts  
With witchery of Court caprices !

Lips that would scorn the truth to hide,  
A laugh that's silvery and hearty,  
The angel of the poor,—the pride  
Of every country Christmas party !

To flirt with poor old Colonel Chance,  
And wing his heart with glances haughty,  
Between the pauses of the dance,—  
It's nice—but oh ! it's very naughty !

Then seatwards, when her waltz is done,  
For fear mamma should scent the treason ;  
Poor innocent !—condemned to run  
The gauntlet of a London Season !

She dreams all loves beneath the moon  
Are equal parts of truth and honey ;  
Leave her alone—she'll learn too soon  
That Love's another name for Money !

Where is the nameless grace of old,  
The spotless soul, the pure compassion ?  
Alas ! is all the virgin gold  
Untarnished by the dust of Fashion ?

Nay ! seek as soon all fresh and fair  
A ripe red rose with heart of lily,—  
Humility in Eaton Square,—  
Or Innocence in Piccadilly !

But she,—a London Season's Belle,—  
Of slaves and suitors she'll have plenty,  
And marry, if her world goes well,  
A shady Marquis when she's twenty !

HERBERT BENTLEY FREEMAN.

## THE LATE POPE PIUS IX.

THE late Pope Pius IX. died at the Vatican, Rome, at the advanced age of eighty-six years, on the 7th instant. He was born at Sinigaglia, May 13th, 1792, and was educated for the army, which he abandoned in favour of the Church. After his ordination he attended to his pastoral duties with the greatest earnestness and self-devotion. He was sent by Pope Pius VII. on a mission to the government of Chili, in South America. On his return Leo XII. nominated him for one of the most important of the ecclesiastico-civil departments of administration in Rome. Gregory XVI. sent him as apostolic nuncio to Naples, where the cholera was raging, and where he won the love of all by his brave efforts to alleviate the sufferings caused by that disease in 1836. In 1840 he was created Cardinal Archbishop of Imola in the Romagna, where his efforts in the cause of social peace and political tranquillity were highly successful and esteemed. On the 16th of June, 1846, he was elected Pope, under the title of Pius IX., fifteen days after the death of Pope Gregory. His Holiness has been very popular as the head of the Papal Church, and on several occasions received the congratulations, not only of his religious subjects in every part of the globe, and of the rulers of Catholic nations, but also of several Protestant sovereigns, including Her Majesty Queen Victoria, and the Emperor of Germany. The French revolution of 1848 was the first disturbing element of his reign. The demand for sweeping changes which then arose and became popular, the Pope determined to oppose, and from that time the decline of his popularity as a ruler may be dated, and when he took for his minister Count Rossi, the most haughty and unpopular man in Rome, the feeling of the populace grew hot against him, and on the 15th of November the minister was assassinated, and matters assumed so threatening an aspect that Pius IX. deemed it advisable to seek safety in flight. He sought refuge at Gaeta, where he remained some time, Rome being then held for the people by the troops of Garibaldi. Aided by the bayonets of France the Pope was restored to Rome, and from that date he was dependant upon foreign arms until the events which consolidated modern Italy into a united kingdom, and brought the late Victor Emanuel to Rome. His long illness, his suavity of manner, his resolute opposition, coupled with his kindly feelings towards his opponents, will be well within the remembrance of our readers.

THE case of the Queen *versus* Paul Read, tried in the Crown Court, before the Lord Chief Justice, Baron Cleasby, Mr. Justice Lindley, Mr. Justice Hawkins, and Mr. Justice Manisty, is one of the most curious game cases on record. Read, being a gamekeeper, killed and sold some rabbits off his master's land. He was prosecuted at the Berkshire Sessions on the double charge of larceny and embezzlement, in order to gain a conviction on one count or the other. The court decided that he could not be guilty of larceny, as the rabbits had never come into his master's possession ; and he was convicted of embezzlement, and sentenced to four month's imprisonment. On the case being taken to a higher court, it was shown that Read was not guilty of embezzlement, because he did not receive the rabbits for his master, but took them for himself ; so the judgment was reversed, and Read gets off scot-free. According to legal precedents, Read was guilty of larceny, because he took dead game off his master's land, it having been decided in the case of *Blades v. Higgs* that rabbits, when killed, become the property of the owner of the soil on which they are taken. Against this, however, there was the curious legal quibble that the killing and removing were "one continuous act," the presumption being, I suppose, that in a continuous act there can be no killing first and taking away after the game is dead—a presumption certainly contrary to fact. The result of the case leaves game-preservers in a very awkward dilemma, and gamekeepers in a position of considerable independence of action.—*Mark Lane Express*.

## REVIEWS.

*A Book of Musical Anecdote, from every Available Source.* By Frederick Crowest, author of "The Great Tone Poets." In Two Volumes. London : Richard Bentley and Son. A book of anecdotes is always a popular one, and has been ever since books were written. The famous "Speculum Exemplorum ; or, Great Looking-glass of Examples," published in the 15th century, gave a list of works of the same anecdotal character which had preceded it, extending over five closely-printed columns, and not less famous were two huge old sixteenth century folios of memorable anecdotes, called "Lectiones Memorabiles et Recondite," compiled by John Wolfus, with its never-to-be-forgotten interminable title page—a wonderfully famous compilation, dating from the commencement of the Christian era. Boswell tells us how, in his love of anecdotes, Dr. Johnson fancied mankind might eventually write all aporetically except in narrative ; and, indeed, for table-talk, for illustration, for examples, for pleasant relaxation, and the employment of spare minutes, for hints and suggestions of subjects to talk or write about, or for the wherewithal to enliven a dull discourse or make a good one sparkling, what surpasses a well-compiled book of anecdotes ? Mr. Crowest gives more than five hundred such anecdotes, carefully and judiciously selected as characteristic or suggestive, and classified as pertaining to composers, vocalists, and instrumentalists, and the two volumes containing them cannot but be welcome additions to everybody's collection of readable books. We regret that want of space prevents us from culling a few examples of the choice things Mr. Crowest has provided for us.

*Design and Work: a Home and Shop Companion.* Volume III. London : G. Purkiss. We might briefly dismiss this work as an odd collection of everything and anything in the way of scraps of what is called "practical" information—compiled weekly by novices for novices, if it were not that some of its contents appear really sound and practical enough to deserve better company. It is precisely what the *English Mechanic* was in the earlier stages of its career, before its editor, the late Mr. Tode, had fairly organised a staff of writers having sufficient ability to neutralise the paltry ambition of the host of ignoramus who are always ready to rush into print ; and before its present proprietor and editor had largely diverted it from mechanics to science, and completely altered the well-defined and widely-appreciated character which brought it so large a share of success. The hap-hazard, unscrupulous way in which the novices who contribute gratuitously and regularly to *Design and Work* procure their materials, is seen in letters to the editor, honestly published by him as warnings, but with, it seems, but little effect. What is honesty to a novice who pants for fame ? "Captain Harry," in the plenitude of his scientific acquirements, for instance, gratuitously volunteers to explain, "How to Make a Coil." Straightway, another "Amateur Electrician" writes to say that the said explanation has been copied verbatim from Professor Pepper's "Play-book of Science." Another novice tells the readers, "How to Make a Small Lathe," his communication being the unacknowledged copy of an article which appeared, with diagrams—also copied—in the *Boy's Journal* of 1865. Mr. J. Hares enlightens the readers on the subject of making boracic soap, &c., and J. Savage writes to say that his recipes have already appeared in the pre-eminently scientific and practical pages of *Bow Bells* and *The London Journal*. Complaints of this nature crop up in ripe luxuriance as we turn over the flimsy ill-printed pages, and as our knowledge informs us, might easily enough be far more numerous than they are. One of the editor's many correspondents, "Galvanoplast," kindly says, if he gets an obsolete recipe from an old magazine, when he responds to the editorial invitation to inquire within, and is consequently put to some inconvenience and pecuniary loss in testing it, the "moral responsibility" rests with "the plagiarist who supplied the stolen information." The editor, good, easy-going man, complacently publishes this letter, seemingly with no idea that his correspondent's numerous communications should be classified and submitted to some practical worker or designer in laboratory, studio or workshop, before they find their way into print. Worse than this, after a correspondent's ignorance, impudence, and contempt for "moral responsibility" have been fairly exposed in letters to the editor, he still continues his series of "useful and practical" communications, some of which for absurdity and bad English are amongst the funniest things we have read. Still, as we before said, some lucky chances favour *Design and Work* with a sprinkling of really good and useful material, for which it is doubtless largely purchased, and will continue to be bought until a rival, conducted upon a sounder basis, comes into the field to take its place.

We have received from Messrs. J. C. Wheeler and Sons their "Little Book, or Short, Select, Seed List for 1878," which has been admirably compiled, and is richly illustrated with first-class wood-drawings and plates of richly coloured drawings of popular flowering plants. It is one of the handsomest and most useful of trade catalogues.

*The Argonaut*, edited by the Rev. E. Paxton Hood. Numbers for January and February.—This neatly got-up little magazine has made a fresh start under a new proprietorship, and is, on the whole, very readable and interesting. The leading feature is a story by Edward Garrett, called "The Second Son," which opens admirably with some able sketches of character and a foreshadowing of interesting events and complications to come.

*The British Journal Photographic Almanac and Photographer's Daily Companion for 1878.* Edited by J. T. Taylor. London : H. Greenwood.—The reputation won in all quarters of the globe by this thoroughly practical and useful little annual will suffer no diminution from the character of this year's issue, which is illustrated with a charming Woodbury type portrait of Mlle. Belocca, from a negative by Messrs. Lock and Whitfield, one of the oldest and best of our London photographic firms. The calendar has been provided by Mr. James Glaisher, F.R.S., and a host of well-known scientific contributors give from the store of their recent practical experience, the newest of the forward steps in the laboratory, the improvement of apparatus, application of materials, and the every-day studio business of the professional photographic worker. It is one of the cheapest and best of technical annuals.

We have received from Messrs. Riddle and Couchman an exquisitely finished specimen of colour printing, in the shape of a calendar for the present year, intended for suspension on the walls of the library or office, one which, for beauty of design, brilliancy, delicacy, and variety of colour, and general technical excellence in the printing, has probably never been surpassed.—*The Life Boat*, a journal which is the organ of one of our noblest institutions is also to hand, from which we learn that this institution has now 267 life-boats under its charge—that no less than 1,041 lives were saved last year from shipwrecks on our coasts, mainly through its instrumentalities—and, lastly, a still more important fact which we are desirous of emphatically urging upon the attention of the generous and charitable, viz., that a large and permanent annual income is indispensable to enable the society to maintain its great and glorious fleet in a state of thorough efficiency.

*Who's Who in 1878.* A. H. Baily & Co.—This little work

maintains the high character it has enjoyed these twelve years for comprehensiveness and accuracy. At whatever page *Who's Who* is opened, one chances upon information such as it is desirable to have handy throughout the year. Take a few examples at random. Under the head of House of Commons we have a list showing the political bias of each member, his age, and the place he represents, the members who did not sit in the previous Parliament being denoted by an asterisk. In another place we have the titles of the heirs apparent of peers, their ages, and the superior titles to which they are heirs. Peers who are minors, peeresses in their own right, widows of peers whose peerages have become extinct, the judges in England, the judges in Ireland, the Scotch Lords of Session, together with perfectly exhaustive lists of people of distinction of life, lay, clerical, diplomatic, and military, are to be found in *Who's Who*. There is a typographical error which may be pointed out, if only to prove how careful we have been in our examination of a "work that has been thoroughly revised, and the information contained therein brought down as far as possible to the date of going to press—15th of December, 1877." The name of the A.R.A., who, with Mr. Marcus Stone, was made in 1877, is not *On*less, but *Oz*less.

*The Triumph of Love.* By ELLA DIETZ.—The lines in this volume are appropriately described by the author—who, we say, of deliberation, is a poet, if a minor one. "The Triumph of Love" is indeed "a mystical poem in songs, sonnets, and verse." It is a book to be read as it has been written, in a fragmentary way, for its merits, like its metres, are tryingly unequal. The tone of the strains is lofty and pure, and their rhythm occasionally melodious. It is impossible to peruse Miss Dietz's best verses without feeling considerable respect for her powers as a modest singer in a minor key. We quote, more because of its convenient length and completeness than by reason of its exceptional merit, a specimen of her art :

Look on me with thy calm unpitying eyes,  
Thy strength doth make me strong ; thou wouldst not move,  
Though I should lie here slain of thee and love ;  
Thou art not tender, but thou art most wise,  
And thou canst bear the flame that purifies,  
And brave the fire divine, and dare to prove  
The power of pinions made to soar above,  
And bring down hidden blessings from the skies.  
For Love has ruled the earth, and ruled the sea,  
And shall not Love control the heavenly air,  
Whose throne is builded in the starry heights ?  
There are no barriers to spirits free,  
No ways but highways to two souls that dare ;  
Nor time, nor space, nor death, nor days, nor nights.

*Temple Bar* for February (Bentley & Son). In addition to the superior quality of the Novel, "The First Violin," a portion of which is contained in the present part, *Temple Bar* for February should be peculiarly interesting to many of our readers, from the fact that it contains a carefully-written paper of great interest on Charles Macklin, and a story by Mr. Bandmann. Although disfigured here and there by forced attempts at humour, and marred by an imperfect acquaintance with easy colloquial English, "The Stroller" is a powerful story, with a startlingly dramatic climax, that does credit to the inventive power of the author. An agreeable feature in the number is the verse, which is refreshingly good, and therefore un-magazine like. Here is a capital little lyric entitled "Found," and signed with the initials "R. C. G."

"Hae ye seen my ain gude laddie  
Ganging doonwards to the sooth,  
Girded in a braw red pladdie  
An' a bit pipe in his mouth ?"  
"Whatna sort o' the mon ye're speerin' ?  
Is he unc big and strang.  
No sae gleg at talk as hearin' ?"  
"Aiblins, sir, ye're no that wrang."  
"Then, my lass, I've seen the chappie  
Standin' treat to a' that came,  
Unc fu' and awfu' happy."  
"That'll be the very same."  
"When the gudeman tried to stop it,  
He just lifted up his can,  
Sword till morn he wouldna drop it—"  
"You must be the very man."

*Tinsley's* for February is uncommonly strong, even for *Tinsley's*, in fiction. "Vere of Ours" promises to develop into the best story that ever came from the slashing pen of James Grant, and "A Secret Marriage and its Consequences," by the Duke de Pomar, in despite of a redundancy of what is called word-painting bestowed on raiment, scenery, and the personal appearance of the actors and actresses in the story, is sufficiently imbued with interest to draw the reader on until every page of the opening chapters has been devoured. An element of unexpected truth to nature gives to a short story called "Marian Gray" a curious charm. "The Prosaic Element in Verse," an essay on a subject there was not the least necessity to write an essay on, is pleasant reading enough, but we cannot say the same of the rubbish which stands for so much poetry in the same number.

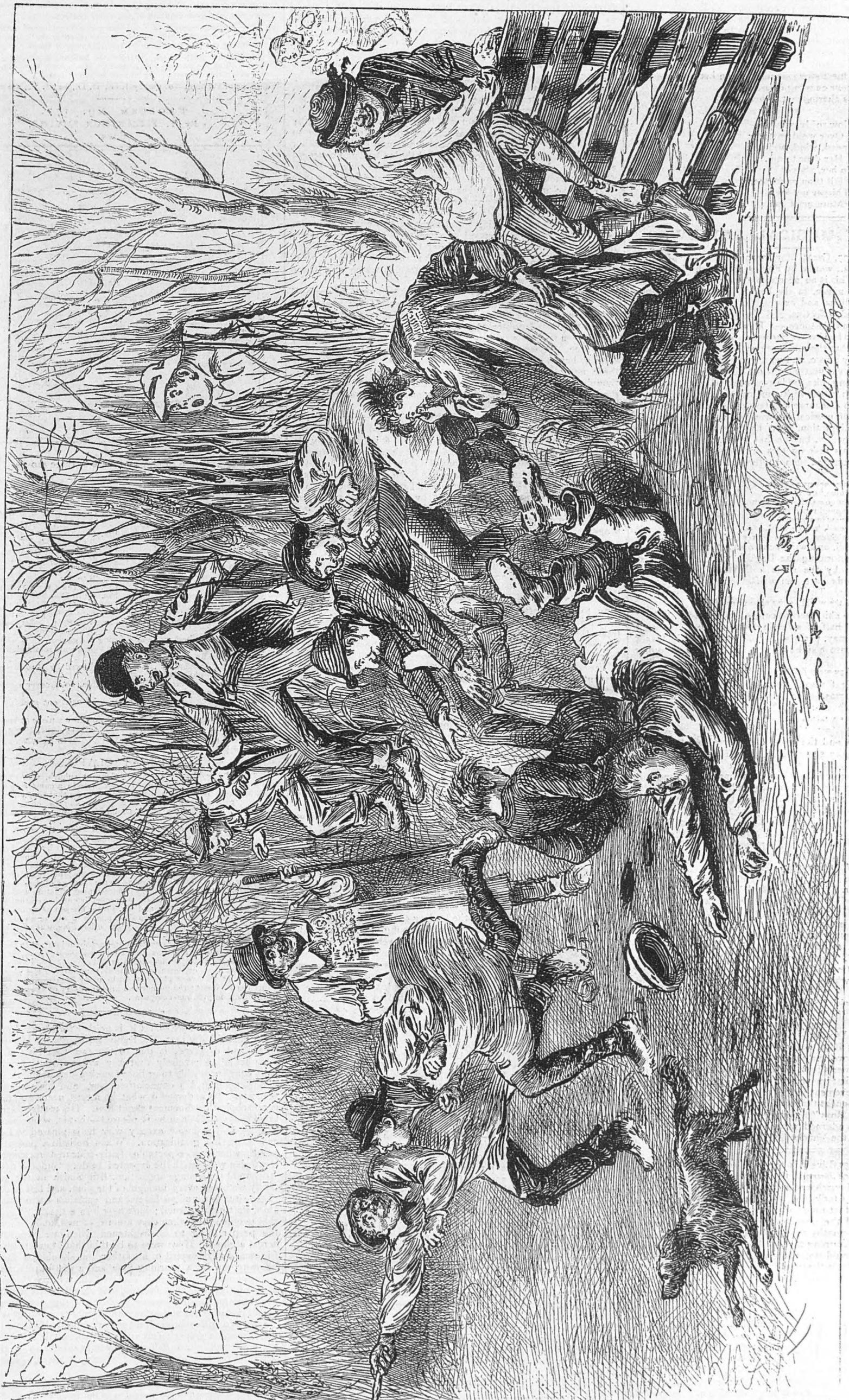
We have also received a pungently funny little pamphlet, published by S. French, of the Strand, London ; and John Heywood, of Manchester, the title of which runs as follows:—"In Parliament, Session 1878. Manchester Corporation Theatre Royal. *King Croesus; or, Harlequin, Town Clerk Irwell and the Thirlmere Lake.* (An unacted fairy extravaganza.) Dedicated, without the least permission in the world, to all Corporations, Local Boards, and Public Bodies in England, and the General Bumbledom of Europe. By an 'Odd fellow.'" The pamphlet is a perfectly good humoured, smartly written protest against the tendency of corporations and local boards to buy up our breezy commons and healthful open spaces and apply them to their own selfish uses. The writer is a gentleman whose public spirit has been generously exerted on several occasions, whose signature, F. G., of Mitcham, will not disguise its author from the sporting readers of our pages or those of *Baily's Magazine*.

AN interesting sale took place on the 23rd ult., at the salerooms of Messrs. Sotheby, Wilkinson, and Hodge, the well-known auctioneers of library and fine arts property. The collection sold was that of a well-known indefatigable collector of the various relics illustrative of the British drama, and it contained theatrical portraits, and caricatures, autograph letters, and "orders" for the play, cuttings from old and modern newspapers, old playbills, some very rare and curious, with engravings of scenes from popular plays, biographical sketches from old magazines, drawings by famous actors, &c.

*ANECDOTE OF VICTOR EMANUEL.*—Speaking of the late king, I may quote an interesting anecdote. His Majesty was very fond of shooting, and on these occasions preferred preserving his *incognito*, going about with his gun over his shoulder, with his dog as his only companion. One day, in the Savoyan Alps, a peasant, who had seen a master-shot of his Majesty, went up to him and asked if he would shoot a marten which had done much mischief among the chickens of the peasants. Of course the peasant had no idea of the rank of the sportsman, and promised to pay him two small silver coins if the order was punctually executed. Before daybreak next morning the king was on the peasant's land, and had soon killed the marten. The countryman paid the price agreed upon, and asked him who he was. "This," said Victor Emmanuel, "is the first money I have ever honestly earned, my son, I am thy king."—*Mayfair*.



THE LATE POPE PIUS IX.



ON FOOT AFTER THE HOUNDS.

"As the saying is true, I'll say it again:  
That hunting on foot is but labour in vain."

## A PAIR OF VALENTINES.

I.

AH, you should work, O sculptor rare,  
On marble fair as she is fair,  
Celestial marble, pure and white,  
Alone should image her to sight;  
Spotless as is her soul, should be  
The stone that shows her charms to me.  
Yet, how can fairest marble know  
A fairness she alone can show?  
More than immortal Art it were  
That from blest stone should fashion her;  
How can your cunning chisel give  
The sunless charms that in her live!

II.

Blow softly, wind,  
Over wold and lea;  
Speed, wind, and find  
Her dear to me.  
To her, above  
All thou canst see,  
Whisper my love,  
Murmur of me.

W. C. BENNETT.

## WEEKLY MUSICAL REVIEW.

METZLER & CO., 37, Great Marlborough-street.—“My heart flies home to you,” 4s., words by Frederick Langbridge, music by A. Scott Gatty. This is an acceptable song. The words are of average quality, the music, in the key of F minor, modulating into F major, is melodious and expressive. The passage in the major key is particularly effective, and the song may be recommended to contraltos and baritones.—“Tom and I,” 4s., written by H. P. Lyste, composed by Gaston Serpette. The love story of this song is fairly well told, but the words are not in all cases well-fitted to M. Serpette’s pretty music, and wrong accents are occasionally introduced. The melody is pretty.—“Lost Kathleen,” 4s., by the same authors. This song, like the last-mentioned, is apparently a combination of English words with a melody originally suggested by French poetry. To discharge this task properly it is necessary to possess an amount of musical knowledge, and tact, which is not exhibited in this adaptation. Mr. Lyste is probably capable of writing acceptable poetry, but he has evidently been fettered by the exigencies of his task on this occasion. Otherwise he would hardly have presented such rhythmical curiosities as the lines.

“Her voice seems so nigh,  
‘O! my love,’ I cry,  
‘Thou art come, thou art come.’  
But the sound recedes,  
Then I know in my woe,  
‘Tis the wind, ‘tis the wind,  
Crying, sighing, dying in the reeds.”

The melody is graceful, and will recommend the song, but no time should be lost in reforming the English words. “Summer Rain,” 4s., is a song by the same authors. The melody is attractive. The words are unsatisfactory, and are not well fitted to the music. The line

“Trust me the world knows not our grief”

is so arranged that the chief accent comes on the word “the,” which occupies the first half of a bar in common time. A want of musical knowledge may, perhaps, in this and other instances be pleaded, but no excuse can be offered for the bad grammar contained in the line

“And if thou weep (*sic!*) to feel the smart.”

“The sweetest smile for me,” song, 4s., words and music by Lady Lindsay, of Balcarres. The lines are well written, with the exception of the faulty rhyme:

“A loving sympathy  
Another’s tears to dry.”

The melody is simple and the compass moderate. “By the shore,” song, 4s., by the same authoress. The words of this song are poetical in feeling and expression. The music is sympathetic, but over-crowded with modulations which render it difficult, without securing corresponding advantage. On Mr. Arthur Sullivan’s comic opera, *The Sorcerer*, the following pianoforte pieces have been founded:—“Oh Joy! Oh Joy!” the Villagers’ Chorus, price 3s., transcribed by W. Smallwood; “Happy young Heart,” price 3s., arranged by the same able transcriber; “The Sorcerer,” price 4s., pianoforte fantasia by Mr. Brinley Richards; and the “Sorcerer Quadrille,” by Charles D’Albert, price 4s. The two transcriptions by Mr. Smallwood have been cleverly made, and are very simple and easy. Mr. Brinley’s Richards’ fantasia is a happy specimen of his well-known ability as a writer for the pianoforte, and Mr. Charles D’Albert’s “Sorcerer Quadrilles” not only bring back pleasant recollections of the opera, but are excellent for dancing purposes.

EНОCH AND SONS, 19, Holles-street, W.—“My Lass,” price 4s., written by F. E. Weatherly, composed by L. Diehl, is a nautical song for barytone. The words are of the popular “Yeo! heave ho!” sort, of which there is an abundant supply. The error in the lines

“My Annie’s loving face and heart  
Keeps (*sic!*) watch for me at home.”

should be corrected. The melody, without being remarkably original, is flowing and spirited. “Watching and Waiting,” price 4s., ballad, poetry by Rita, music by Madame Sainton Dolby. The words are far above the average of modern lyrics, and the music is of the composer’s best. The song is intended for the soprano voice. The first movement of each verse is in C minor, modulating into a movement in the relative major, which has a Tyrolean character about it that will probably help to render the song popular.—“Our Boys” Schottische, price 3s., is a lively and melodious schottische, adorned with fancy portraits of Messrs. James and Thorne of the Vaudeville Theatre.

How do Hedgehogs Live? is the title of a very interesting query in the *Live Stock Journal*, the following story being told:—“About July last I purchased a hedgehog, costing me I think some fifteen-pence. I took him home, and turned him into my kitchen, which up to that time had abounded with blackbeetles. Piggy, as we dubbed the new-comer, made short work of the beetles, and in two months time they were as scarce as blackberries in January. Learning that the hedgehog loved a paunch, I bought one, but I could not persuade Piggy to touch it, and it is the greatest puzzle in the world to me to imagine what the creature has lived upon since he ate the last blackbeetle. About three months ago we missed him from his accustomed haunt. For weeks we saw nothing of him. One day we caught sight of him and tracked him to the coal cellar, but could not get at him. This morning, before putting in a fresh supply of coal, I had Piggy routed out. He was as lively as ever; and, of course, as soon as he was attacked he became as round as ever. What I want to know is what he has lived upon since last September, which was about the last days of the beetles. We have given him nothing, and have missed nothing.” We could relate many similar stories of hedgehogs, and if any naturalist can inform us what they live on he will confer a great boon on many puzzled ones.

## A DEAF AND DUMB DRAMA.

THE Royal Association in Aid of the Deaf and Dumb, whose handsome church, lecture and reading-room, stand at the corner of George-street, Oxford-street, on Tuesday evening, February 5th, gave a deaf and dumb theatrical performance, the third of the kind which has taken place in London. The first was held in the schoolroom attached to St. Saviour’s Church, in Oxford-street; the second consisted of Mr. Thompson’s play of *Don Gusman*; the third, and latest, being the four-act drama fully entitled *The Miser’s Dream; or, the Demon of Avarice Exorcised*, written by Mr. T. Davidson, a deaf-mute, and performed in the sign language, by deaf and dumb amateurs, in the lecture hall of the Association, at 272, Oxford-street, on the evening already named. The hall will hold about seven hundred persons, and it was crammed to its four corners with a respectably-dressed audience, principally composed of deaf-mutes—some of the younger ones being so eager to see that they climbed into the embrasures of the windows, and up to the rafters of the ceiling, filled the ladders, and clustered around the clock, all waiting impatiently for the play to begin. At the moment before the curtains were drawn aside and the play began, the closely-packed and expectant audience formed a curious sight. “Long rows of people with anxious faces, and slightly-parted lips sit silently, with heads craned forward. Others turn to their neighbours, making rapid signs in the finger-language, and emitting short, piteous cries, and sounds of hollow laughter, noises which were kept up throughout the progress of the silent play,” so says Mr. D. J. Anderson, who, in *Coming Events*, gives the following description of the performance, of which, on another page, we have illustrations:—

The deaf folk, when they behold the temporary triumph of wickedness, give forth little barks of displeasure; but, when virtue is in the ascendant, they laugh—sometimes with a sad, almost noiseless laughter, at other times with short sharp sounds, as if human speech were beating against prison bars, struggling to be free. When pleased with the progress of the play they seem as happy as children, and clap their hands with glee. And these noisy tokens of approval struck me very forcibly; for, though the hand-clapping made a great clatter, to the majority of those present it meant nothing more than the signal of applause.

The scene of Mr. Davidson’s drama is laid in England in the eighteenth century, and the performers are dressed in costumes of the period—powdered wigs, laced coats, &c. The play is divided into four acts, the first of which shows us the miser’s room, the second the drawing-room of Lady Loveless, the third the apartment of Mrs. Percy Dunlap, and the fourth the miser’s room, the same as the first. The miser, Timothy Tightcash, has a daughter, who loves, and is beloved by, a poor author named Percy Dunlap. This Lord Loveless is a wicked nobleman, who is anxious to get hold of the miser’s gold, and with that object proposes for the hand of Edith, the miser’s daughter, and is accepted by her father on her behalf. As sometimes happens in real life—though more often in penny number novels—the poor author is set aside, and the miser’s daughter is married against her will to the greedy nobleman. In this case, the wicked lord is in love with a countess, with whom he carries on a correspondence, to the no little mental distress of the unfortunate Edith. And, to make matters worse, Lord Loveless has so contrived that his marriage with Edith is a mock one. This wicked nobleman treats the beautiful Edith with gross cruelty; at one time, indeed, he meditates the assassination of her father, hoping thus to inherit the old man’s fortune, and afterwards to get the lady out of the way. It happens, however, that Percy Dunlap, with an amount of intelligence that does credit to the literary profession, discovers the machinations of the guilty nobleman, rescues the lady from the clutches of her betrayer, and obtains her hand and fortune for himself. Dramatic justice being thus fully accomplished, the curtain falls amid the painful laughter and the loud hand-clapping of an audience deaf to its own applause.

To say that the persons who represented the miser, the nobleman, the poor author, the lawyer, the lackey, the little child, the miser’s servant, and the Lady Edith displayed an intimate knowledge of the stage would be to say more than the truth. All the same, this company of deaf-mutes is possessed of extraordinary dramatic instinct. Every fleeting emotion of the heart is seen in the eyes and upon the lips of the actors. As in the days before the Restoration, the women’s parts are taken by men, and among these deaf-mutes with propriety. Mr. Maguire, who acted the heroine in *Don Gusman* last year, played the beautiful Edith, the miser’s daughter, on Tuesday night, and made as sorrowful a Lady Grizel as one would wish not to see in real life in proportion as it was admirable upon the stage. Mr. Thompson, the author of *Don Gusman*, performs the part of the miser in Mr. Davidson’s drama, and Mr. Davidson does what actor-dramatists often do—he takes the leading character of the nobleman for himself. Mr. Davidson is a tall young man, with handsome, expressive features; and, dressed in his velvet court-suit and tie-wig, playing in dumb show the part of the wicked nobleman, in his own drama, he literally triumphs over his natural infirmity.

In order that the reader may thoroughly comprehend the manner in which the performance is conducted, let me describe a portion of the second scene. Edith is seated to the left of the stage, facing the audience, making signs expressive of sorrow. The prompter speaks: “You see Lady Edith is miserable for the loss of her lover, Percy Dunlap.” At this juncture, Lord Loveless comes upon the stage, and, making rapid motions with his fingers, shows, by every sign, that he abhors the very sight of Lady Edith, who rises and quits the stage. After making these signals of displeasure, he goes to a desk and commences to write. Suddenly he gets up from his seat in front of the desk, takes a pistol out of a drawer, plays with the lock, puts the pistol in his pocket, and makes further signs to the deaf audience. “You see,” says the interpreter, “he defies his wife, and drives her away by his cruelties. He means to shoot the miser with that pistol, which you perceive he holds in his hand.” It is not my intention further to follow the fortunes of the play. Enough has been said to give some idea of the performance, and to convey the general impression that it is a source of intense gratification to the deaf and dumb portion of the audience.

For my part, I found both sight and sound of the play and its surrounding inexpressibly sad. That the unaccustomed sight of the velvet coats and silk stockings, the powdered wigs, the antique furniture, and swords and pistols, gave delight to the general company was as it should be. And though the proverb which teaches us that speech is silver and silence is golden came into my mind, I could not, as I stepped out into the roar of Oxford Street, help hearing in fancy the long waves of the sea by night, dragging up a shingly beech. I seemed to hear beyond the street noises the grand swell of an organ voluntary. There rang in my ears cries of pain and pleasure. I heard the persuasive voice of the orator—that small voice which is an excellent thing in woman, and the laughter of little children. All these imagined sounds seemed more real to me than the dream-like deaf and dumb drama—the most fantastic, most terribly serious pantomime ever witnessed.

RHEUMATISM promptly relieved and cured by a few applications of “Dredge’s Heal All.” Of all chemists, 1s. 1d. per bottle.—[ADVT.]

## CHESS.

## ANSWERS TO CORRESPONDENTS.

J. C. K. (Monkton Combe).—The solution of the problem by Rev. W. L. is B to K 7, followed by Kt to K Kt 5, &c. You are wrong as to problem No. 173. We intend to publish the solution of it next week.

TIGHT STAYS.—Your solution of No. 166 is correct.

A. H.—The next number of *La Stratégie* to be published on the 15th inst. will, it is expected, give full, or at all events, the latest information respecting the tournament to be held this year in Paris.

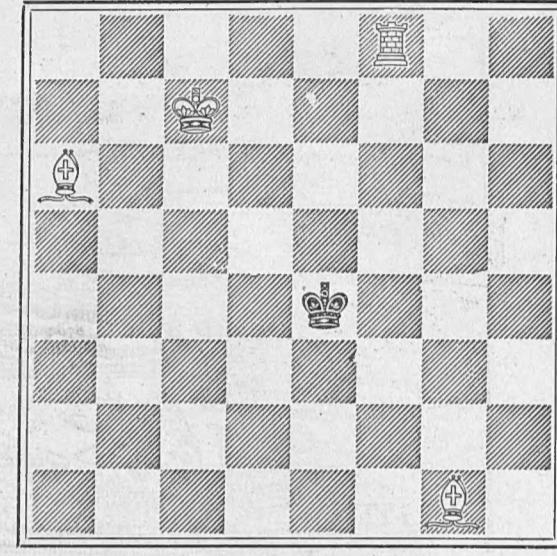
J. H.—You are quite right. No one has suffered more from the “chess fever” than the person you refer to. His attack upon Mr. Blackburn was about the meanest thing he ever accomplished.

Solutions of Problem No. 176, by J. G., G. D., and J. H., are correct.

## PROBLEM NO. 177.

By T. FITZARTHUR SMYTHE.

BLACK.



White to play and mate in three moves.

An interesting gambit played lately at Simpson’s Divan:—  
(King’s Gambit declined.)

WHITE. (Mr. X.)	BLACK. (Mr. Potter.)	WHITE. (Mr. X.)	BLACK. (Mr. Potter.)
1. P to K 4	P to K 4	12. Q to Q 3	Kt to R 3
2. P to K B 4	P to Q 4 (a)	13. Q takes P (d)	Q to B 2 (e)
3. P takes Q P	P to K 5	14. B to Q 2	P takes P
4. P to Q B 4 (b)	Kt to K B 3	15. R to Kt sq	R to Kt sq
5. Kt to Q B 3	P to B 3	16. Q to B 2	R to Q sq
6. P to Q 5	B to Q Kt 5	17. B to Q 3	Kt to Kt 5
7. P takes K P	Kt takes K P	18. B takes Kt	O R takes B
8. Q to Q 4	Castles	19. Kt to Q 2	O R takes B
9. K to Q sq (c)	B takes Kt	20. P to Q R 3	P takes P
10. Q takes Kt	B to B 3	21. R to K B sq	R to Kt 2
11. Kt to B 3	R to K sq	22. K to B sq	B to Kt 5 (ch)

(a) Decidedly the best mode of refusing the gambit.

(b) This loses time, the borrowed pawn cannot be retained, and therefore ought at once to be abandoned to its fate.

(c) Bizarre and ineffective, Kt to B 3 followed by B to K 2 would have given him a fightable game.

(d) Bad; but it is difficult, if not impossible, to discover a good move for White at this juncture.

(e) Good. Black’s forces can now be brought out speedily to occupy aggressive positions.

(f) Decisive and pretty. White must now lose a piece at least, for if

23. B takes R P (ch) K moves

24. B to K 4 B to Kt 4, &c.

WHITE resigns.

(g) This loses time, the borrowed pawn cannot be retained, and therefore ought at once to be abandoned to its fate.

(h) Bizarre and ineffective, Kt to B 3 followed by B to K 2 would have given him a fightable game.

(i) Bad; but it is difficult, if not impossible, to discover a good move for White at this juncture.

(j) Good. Black’s forces can now be brought out speedily to occupy aggressive positions.

(k) Decisive and pretty. White must now lose a piece at least, for if

23. B takes R P (ch) K moves

24. B to K 4, &c.

CHESS AT CLAPHAM.

GENTLEMEN resident in the above pleasant suburb, who care for chess with a special fondness for a good quiet game in a comfortable room, and with agreeable companions, will be glad to learn that they can obtain these means of rational enjoyment, at a very moderate cost, by becoming members of the Chatham Club, which is situated close to the Railway Station, Clapham-road.

A few evenings since there was no small stir in the room, owing to its being visited by Messrs. Potter and MacDonnell, by special invitation.

These gentlemen were most heartily welcomed by the members; and immediately a consultation game was commenced. Messrs. Abbott and Potter being on one side, and Messrs. Church and MacDonnell on the other. The Scotch gambit was the opening adopted, and after three hours’ fight, the game was abandoned owing to the lateness of the time, and the desire of the combatants to obtain that refreshment of nature without which not even chessplayers can exist. It was generally considered that Black had a slight superiority of position, and Mr. Potter himself being of that opinion—with the chivalry that distinguishes him, and all, or nearly all English champions, offered to play it out. Some other time, when finished, we hope to present it to our readers.

The members and their guests subsequently adjourned to the Alexandra Hotel, where full justice was done to an excellent supper, and every one present seemed to enjoy, nay actually did enjoy himself thoroughly, and many wishes were expressed for a speedy repetition of the visit. We may mention that this very pleasant little party was organised by Messrs. Church and Abbott; the former, an ardent votary of the game; the latter, a distinguished problem-composer.

BARRY SULLIVAN.—But it is neither for classical dignity nor traditional fidelity that Mr. Sullivan is famous. His popularity, great and deserved, is due to the fact that his performances are pitched in precisely that key which is most attractive and most comprehensible to ordinary work-a-day people. His elocution is excellent, his enunciation clear, and his accent generally accurate. To understand what he means needs no study; there is no scholastic refinement about him. His motives are apparent in all he does. When he is pleased—that is, when his character it pleased—you know exactly why he is pleased and how he is expressing his gratification. When he is in a passion, he does exactly what any respectable, fairly-educated ratepayer with a stentorian voice might be expected to do. Suppose he is horrified at some stage apparition, Bill Smith in the gallery, intently watching every incident of the play, and lost in the interest of the situation, nudges his pal and exclaims sotto voce, “I say, Bob, ain’t he frightened; look how he’s a shakin’.” Bill knows that people shake when they are frightened, and he considers it the proper thing to be frightened when one happens to come across a ghost. If we were to be told that Hamlet should not be frightened at the spirit of his father, but should, on the contrary, be overcome by a yearning love and a wistful pity, he would in all probability complacently declare that “Barry” knew Hamlet a deal better than the objector, and an actor who would portray such emotions at the encounter with the supernatural visitor, he would certainly not understand, and would probably be set down as “a fool of a feller who couldn’t shake properly.” But Mr. Sullivan’s broad graphic style charms and instructs simple intelligence such as our hypothetical Bill, upon whom subtler and perhaps truer dramatic representations would be thrown away.—*Boston (U.S.) Times.*

If your teeth decay or discolour use Rowlands’ Odonto, which seventy-five years’ trial has proved to be the best dentifrice. Price 2s. 9d. per box. Rowland’s Macassar Oil preserves the hair. Price 3s. 6d., 7s., 10s. 6d. (family bottles, equal to four small), and 21s. Sold by all chemists, perfumers, and hairdressers.—[ADVT.]

# The GRANVILLE, St. LAWRENCE-ON-SEA, Near Ramsgate.

SOUTH EASTERN RAILWAY.						
Special Granville Express Train in 1½ Hour,						
EVERY FRIDAY.	-	-	-	-	-	-
Charing Cross	-	dep.	-	-	3.45 p.m.	-
Cannon Street	-	"	-	-	3.55 "	-
Ramsgate	-	arr.	-	-	5.40 "	-
RETURNING EVERY MONDAY.						
Ramsgate	-	dep.	-	-	8.40 a.m.	-
Cannon Street	-	arr.	-	-	10.40 "	-
Charing Cross	-	"	-	-	10.50 "	-

WINTER AT THE GRANVILLE.  
A SOUTHERN ASPECT, BEAUTIFUL VIEWS.  
SEA AND SHIPPING.

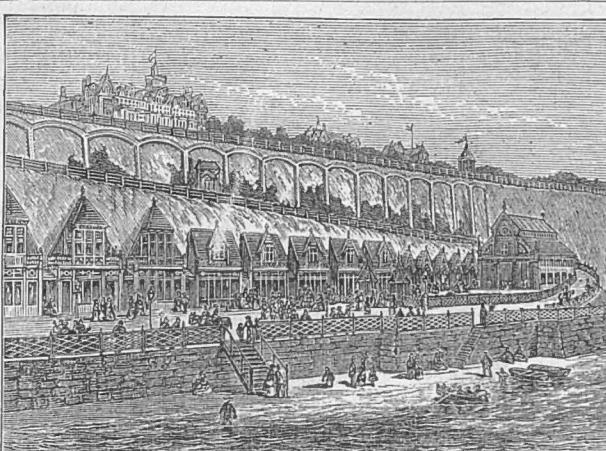
BATHS.—The most Complete in Europe.—Electric, Turkish, Ozone, Hot and Cold, Sea Water, Hydropathic and Swimming.  
MARBLE SKATING RINK, in the Granville Gardens.—Billiard Rooms, and American Bowling Alley.  
BOARD, with attendance, in the Gothic Dining Hall, 12s. 6d. per Day. Special terms for Families. Good Wines at moderate prices.



## THE GRANVILLE MARINA (ST. LAWRENCE-ON-SEA.)

THE Granville Marina having now been completed, there are a few Shops to Let; and the road from the Granville to the town past the Marina being now thrown open for traffic, causes it to be the most frequented Promenade for Visitors, and to offer unusual facilities for good tradesmen.

The before-mentioned road also leads to the MOUNT ALBION ESTATE, a FIRST-CLASS FREEHOLD BUILDING ESTATE, admirably laid out on high ground, commanding beautiful marine views towards the South, with



### LONDON, CHATHAM, AND DOVER RAILWAY.

Special Express Train Every Saturday.

Victoria	-	dep.	-	-	3.15 p.m.
Ludgate Hill	-	"	-	-	3.10 "
Holborn Viaduct	-	"	-	-	3.12 "
Ramsgate	-	arr.	-	-	5.15 "
RETURNING EVERY MONDAY.					
Ramsgate	-	dep.	-	-	10.0 a.m.
Holborn Viaduct	-	arr.	-	-	12.2 p.m.
Ludgate Hill	-	"	-	-	12.5 "
Victoria	-	"	-	-	12.0 noon.

The *Morning Post* says:—"Nowhere in England can a series of Baths such as that at the 'Granville' be seen."

The *Globe* says:—"As a residential hotel during winter, the 'Granville' is second to none."

The *Saturday Review* says:—"The scenery, the air, the accommodation for visitors were described as of the most perfect kind; and we could not help wondering how it was that this place, which had been in existence in a quiet way for several years, had suddenly, like Byron, gone to bed and awoke famous."

The HOTEL is superbly appointed, and has been especially provided with every Home Comfort and convenience necessary to a WINTER RESORT.

## THE

## GRANVILLE MARINA

(ST. LAWRENCE-ON-SEA.)

sites immediately available for building purposes, with the additional attractions of the Victoria Gardens immediately adjacent.

For particulars apply to

Messrs. FRIEND, VINTEN, and Co., High Street, Ramsgate; or to Mr. H. ROGERS, Estate Office, Westgate-on-Sea, Isle of Thanet; or to

Messrs. ROGERS and CHAPMAN, at their Estate Offices, 78, Gloucester Road, South Kensington, London.

## WESTGATE-ON-SEA

Messrs. ROGERS AND CHAPMAN are in position to treat for the SALE OR LETTING OF PLOTS OF LAND at this healthy and select Sea-side Resort. The SITES are peculiarly suitable for the building of MARINE VILLAS, and command fine SEA VIEWS.

The Roads are admirably laid out, and afford magnificent MARINE DRIVES.

Westgate-on-Sea is considered by the medical profession to be one of the most healthy places on the Coast of England, and the BEACH HOUSE HOTEL



## WESTGATE-ON-SEA

— a most comfortable and well-appointed hostelry — offers all the comforts of a first-class abode to the numerous visitors either in summer or in winter.

There is a Railway Station on the London, Chatham, and Dover Railway in the heart of the Estate, at which the Express Trains stop daily.

THE BATHING IS MOST EXCELLENT.

For further particulars apply to—

Mr. H. ROGERS, Estate Agent, Westgate-on-Sea,

Isle of Thanet; or to

Messrs. ROGERS & CHAPMAN, at their Estate Office, 78, Gloucester Road, South Kensington, London.

### TIME TABLE.—London, Chatham and Dover Railway, London and Westgate-on-Sea.

DOWN.	WEEK DAYS.						SUNDAYS.					
	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.
Victoria	6.35	7.40	8.45	10.10	12.40	2.5	9.0	9.0	9.0	2.5	4.34	7.30
Holborn Viaduct	6.30	7.35	8.50	10.5	12.37	2.0	9.5	10.4	10.4	15.6	20	30
Ludgate Hill	6.32	7.38	8.52	10.7	12.40	2.2	9.3	13.4	17.6	22	22	33
Westgate-on-Sea	10.15	10.15	12.40	12.40	3.5	5.4	4.57	6.33	9.24	12.9	9.34	...

UP.	WEEK DAYS.						SUNDAYS.					
	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.
Westgate-on-Sea	8.10	10.18	12.15	2.5	4.34	7.30	7.30	7.30	...	...	9.20	7.10
Ludgate Hill	10.37	12.2	2.52	5.30	7.50	10.41	11.31	11.31	...	...	12.49	10.10
Holborn Viaduct	10.40	12.5	2.55	5.33	7.53	10.7	11.34	11.34	...	...	12.52	10.13
Victoria	10.38	12.0	2.50	5.30	7.50	10.5	11.25	11.25	...	...	12.45	10.5

\* This is a Special Saturday Express Train, accomplishing the journey to Westgate in 1h. 42m., returning on Monday morning. Return Tickets at Special Cheap Fares from London on Saturdays, and returning on Mondays. Fares—First Class, 16s.; Second, 12s.; Third, 8s.

All trains First, Second, and Third Class except 7.40 from Victoria, which is First and Second Class only.

## JOHN MORTLOCK & Co.,

The Old Pottery Galleries.

202, 203, and 204, OXFORD STREET; 30, 31 and 32, ORCHARD STREET, PORTMAN SQUARE, LONDON, W.

Principal London Depot for MINTON'S CHINA.

15 per cent. allowed on all Cash payments.

The BLUE and WHITE ROOM is a GREAT ATTRACTION. These DEEP BLUE SERVICES are unequalled; they are fashionable, and above all, inexpensive.

All Letters, Orders, and Parcels should be addressed Oxford Street and Orchard Street, London, W.

## SPIERS & POND'S

## HOLBORN VIADUCT HOTEL, Holborn Viaduct, London.

For Families and Gentlemen.

NOW OPEN.

### GROSVENOR

### MAGNIFICENT GALLERY

SALLE A MANGER,  
OPEN TO THE PUBLIC DAILY,  
(SUNDAYS EXCEPTED).

### RESTAURANT.

TABLE D'HOTE DINNERS AT SEPARATE TABLES FROM 5.30 until 9.

ELEGANT DINING ROOMS FOR PRIVATE PARTIES.

GROSVENOR GALLERY RESTAURANT,  
NEW BOND STREET,

F. C. MICHELS, MANAGER.

TENTH EDITION, NOW READY.

## "SHAMMING SICK," and "WHO SAID RATS?"

These favourite engravings have been re-printed, for the tenth time, on large fine plate paper for Framing.

PRICE 1s. THE PAIR.

Or, Securely packed,

POST FREE THIRTEEN STAMPS,

and may be had of the Publisher,

148, STRAND, LONDON, W.C.,

Or by Order through any Bookseller or Newsagent in the Kingdom.

## SIX LARGE ENGRAVINGS for 21s.

(They were all published at One Guinea each.)

HUNTING (Death of the Fox) ... .. .. R. ANSDELL, R.A.

SHOOTING (Waiting for the Guns) .. .. .. Do.

FISHING (Gaffing a Salmon) .. .. .. Do.

DEER STALKING (Examining the Ground) .. .. .. Do.

SUSPENSE .. .. .. .. .. E. LANDSEER, R.A.

THE BLOODHOUND (Companion) .. .. .. .. .. Do.

The names of the Artists are a sufficient guarantee that the Engravings are suitable to be hung in any gentleman's house.

Every description of Engravings and Oleographs at greatly reduced prices.

Frames of every description in stock.

### GEO. REES,

41, 42, 43, RUSSELL STREET, COVENT GARDEN,

(Opposite Drury Lane Theatre.) Established quarter of a century.

JOSEPH GILLOTT'S STEEL PENS.

Sold by all Dealers throughout the World

BILE and INDIGESTION, Wind, Headache, Sickness, Loss of Appetite, Torpid Liver, Costiveness, and Debility, entirely CURED, without mercury, by DR. KING'S DANDELION and QUININE PILLS. Sold by all Chemists, 1s. 1d. 2s. 9d., and 4s. 6d. Box.



AN ANTIQUE VALENTINE.